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Music for trumpet and cornetto in the Duben collection

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Music for Trumpet and Cornetto in the Düben Collection

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Academic Paper In Partial Fulfilment for the Degree of B.Mus Honours

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Edith Cowan University

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USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

Abstract

This dissertation aims to bring to light, and to categorise, the music for trumpet and cornetto contained in the great manuscript collection at Uppsala University, the so-called Düben collection. The dissertation will divide into four clear sections. After an introductory chapter on the Düben collection itself, chapter two will give an overview of the trumpet and cornetto music contained therein. This chapter - in addition to identifying composers, works and typical genres - will also centre round issues of musical style and of the etymology of instruments. Chapter three will present two unpublished works in a modern critical edition, complete with introduction and commentary. A handlist of the trumpet and cornetto music available within the collection then follows.

Declaration

I certify that this thesis does not, to the best of my knowledge and belief:

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17.06.11

Breanna Michelle Evangelista

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Chapter 1

The Düben Collection

The Düben Collection, housed at Uppsala University in Sweden, is one of Europe's largest and most important collections of manuscript music. The collection was assembled and subsequently donated to the university by the Düben family in 1732.¹ Until fairly recently access to this collection was difficult, and things certainly were not helped by the less-than-satisfactory catalogues of the collection.² Since 2006 however, this situation has dramatically reversed, thanks to the Düben Database Project. Undoubtedly one of the success stories relating to computing in the humanities, a team of researchers from the University of Uppsala joined forces with the noted Buxtehude scholar, Kerala Snyder from the Eastman School of Music in the USA, and together laid the foundations for this online catalogue of the Düben collection. Not only are its records fully searchable via a relational database, the interface provides—and this is its most significant feature—full access to facsimile reproductions of the actual manuscripts themselves. The music in this collection, due to its relative geographical isolation, has been more talked about rather than studied, however all is now set to change, thanks to the Düben Collection Database Catalogue. Studying original scores and parts can reveal intricate details of common practices and styles, and preliminary research into the scores containing music for trumpet and cornetto has shown that there is much to say that is both original and interesting.

The music contained in the Düben collection consists largely, though not exclusively, of manuscript parts of seventeenth-century concerted North German church music. Due to the fact that most of this repertoire remains to be 'scored up' and edited, research

¹ The Düben Collection website <http://www.musik.uu.se/duben/Duben.php> and *Grove Music Online* have detailed information both on the history of the project and also on the Düben family.

² Geoffrey Webber, *North German Church Music in the Age of Buxtehude*, Oxford Monographs on Music. (New York: Clarendon Press, 1996). 197-198

into this corpus of materials is almost certain to produce new information. My editions (chapter three) are of works hitherto unstudied and unpublished, and through these I aim to not only unearth music of artistic worth, but also to relate such music to the broader field of performance practice in relation to seventeenth century music for trumpet and cornetto.

The programme of musicological research conducted using the Düben collection is extensive, and has resulted in a sizeable corpus of secondary literature (especially in relation to Buxtehude).³ The Düben Collection is one of the largest repositories of Buxtehude's manuscripts. Before being uploaded to the Internet, the Düben Collection had already offered research into 17th century church music⁴ and the development of the cantata.⁵ In addition, a number of dissertations have been written on music found in the Düben Collection, such as Sara Cathcart Ruhle's dissertation *An Anonymous Seventeenth-Century German Oratorio In The Düben Collection*.

The men of the Düben family served as *Hofkapellmeister* over a span of eighty years at the Royal Swedish Court, and the Düben collection is thought to represent what remains of the court's music library, from the reign of Queen Christina (beginning 1644) to Charles XII (ending 1718).⁶ The collection was first catalogued in the 1880s, however a complete published catalogue has had to wait until now.⁷

The Düben Collection contains manuscripts mainly from North and Central Germany, Italy, the Netherlands and the Hanseatic cities. There are several prolific composers

³ Peter Wollny and Stephen Rose, "From Lübeck to Sweden: Thoughts and Observations on the Buxtehude Sources in the Düben Collection," *Early Music* 35, no. 3 (2007).

⁴ Webber, *North German Church Music in the Age of Buxtehude*.

⁵ Robert Inar Holst, "Toward a Stylistic History of the North German "Cantata" In the Second Half of the Seventeenth Century" (9542720, The University of Chicago, 1995).

⁶ Lars Berglund, "The Düben Collection," (2006).

⁷ Sara Cathcart Ruhle, "An Anonymous Seventeenth-Century German Oratorio in the Düben Collection"; Holst, "Toward a Stylistic History of the North German "Cantata" In the Second Half of the Seventeenth Century"; Kyhlberg Bengt and H. van Boer Bertil, "Düben," *Grove Music Online*

within this collection such as Dietrich Buxtehude, Christoph Bernhard, Samuel Capricornus, Kaspar Förster Jr., Christian Geist and Augustin Pflieger. The works of these composers can help define the history of late 17th century Protestant church music before the development of the Church cantata in the 18th century.⁸ A large proportion of manuscripts are vocal works (80%), with the remaining 20% being instrumental pieces.⁹

⁸ Stephen Rose, "Düben Goes Digital," *Early Music* 34(2006).

⁹ Lars Berglund, "The Düben Collection."; Stephen Rose, "Düben Goes Digital," *Early Music* 34(2006).

Chapter 2

An overview of the trumpet and cornetto music in the Düben Collection

The composers in the handlist

The composers represented in the Düben Collection are predominantly German, Austrian or Italian. There are eighty-three works written by forty-five identified composers and an additional eighteen works whose authorship is unknown. The works that have known (or approximate) copy dates are centred around the last quarter of the 17th Century.

Most composers in this catalogue were born around the mid 1600 with many from neighbouring regions in Central and Northern Germany.¹⁰ By examining the cities in which the composers were most prolific, certain similarities between compositional styles become apparent. This helps in studying the works contained therein as one can often relate the style of a little-known composer to that of a more distinguished one. Composers can generally be broken up into two categories. Those from Central Europe all exhibit compositional styles in line with Germanic traditions, influenced heavily by the art of fugue and counterpoint.¹¹ In these works the organ and voice were favoured, particularly in music from Germany and Holland. Sonatas and concertos represent the "Italian" tradition, and composers such as Vincenzo Albrici¹² and Marco Gioseppe Peranda¹³ are notable exponents of this style.¹⁴ The circulation of printed and manuscript Italian church music, as well as a significant amount of itinerant travel, resulted in composers sharing ideas and techniques, which ultimately helped to bring

¹⁰ *The Columbia Electronic Encyclopedia*, "North German Confederation."

¹¹ Michael Sartorius *"Baroque Music Defined"*

¹² E. Frandsen Mary, "Albrici, Vincenzo," *Grove Music Online*.

¹³ Steude Wolfram and E. Frandsen Mary, "Peranda, Marco Gioseppe," *Grove Music Online*.

¹⁴ Mary E. Frandsen, "The Sacred Concerto in Dresden, Ca. 1660-1680" (1997).

the Germanic and Italianate styles together.¹⁵ This not only advanced composers' own styles of composition but also lead to the development of additional means of expression.¹⁶ Italian music written in the *seconda prattica*—although known in the large cities of Germany and Poland—only started to spread slowly through North Germany from about the mid 17th Century.¹⁷ Schütz was a great advocate for the spread of the new style through Germany, with Dresden becoming a hub for this type of interaction and exchange.¹⁸ This new style was picked up by many minor composers and soon began to be integrated with their own styles of composition.

Within this collected corpus of trumpet and cornetto music, there looms a large proportion of composers from North and Central Germany. In studying their compositions many similar features relating to form, style, structure and compositional techniques appear. Within the handlist of trumpet and cornetto music however, one composer lies outside the close geographical proximity of the others. Benjamin Rogers, an English organist, singer and cornettist, travelled to Sweden during his lifetime, often sending manuscripts to Leopold I who performed them at court.¹⁹ This no doubt would explain why his compositions have been found in this collection even though he lived and died in Britain.

¹⁵ Webber, *North German Church Music in the Age of Buxtehude*. 47

¹⁶ Ibid. 43-45, 47,

¹⁷ Ibid. 51

¹⁸ George J. Buelow, *A History of Baroque Music* (Bloomington, IN: Indiana University Press, 2004). 264

¹⁹ Holman Peter, "Rogers, Benjamin," *Grove Music Online*.

The handlist explained

The main focus of this research is to uncover manuscripts in the Düben collection relating to the trumpet or cornetto, and to catalogue them in a way so as to facilitate future studies in the field.

The Düben Collection consists largely of North German concerted church music, and contains a vast treasure of music. From this collection a handlist of works featuring either trumpet and/or cornetto has been compiled. Each entry provides information on the composer, title, scoring and copyist details of the work in question, as well as a comments section, which aims to list other interesting information about the music.

A study into the etymology of part names for the trumpet and cornetto was carried out and this has turned up some very interesting information. Even though 'clarino' was used to describe a high-register instrument²⁰ it was quite commonplace for composers to have intended the part to be played by the trumpet.²¹ There are many different names used on the parts to define the use of the trumpet and cornetto, including clarino, tromba, klarin or cornet, cornetto and their diminutives.

The baroque trumpet was a metal pipe wound in a long oval shape without finger holes or keys to assist accuracy of playing.²² Two sections, the lead pipe and bell are held in place by large knops or pommels. These looked like large balls, and gave a place on which to grasp the instrument. A bound cork block was sometimes wedged between the two loops of tubing to add rigidity and could be also used to hold the instrument.²³ The baroque trumpet was able to facilitate a *principale* register,²⁴ which employs the lower harmonics of the instrument, whilst still being able to adorn the upper register.

²⁰ Dahlqvist Reine and H. Tarr Edward, "Clarino," *Grove Music Online*.

²¹ John Foster, *The Natural Trumpet and other related instruments*. 3

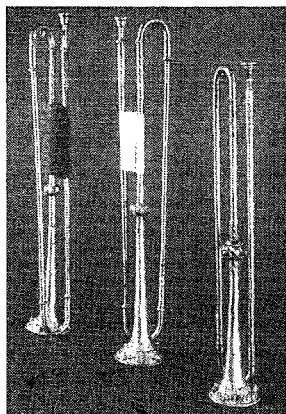
²² S.E. Plank and Edward Tarr, *The Trumpet*, trans. Edward Tarr (London, B.T. Batsford Ltd, 1988) 87

²³ Crispian Steel-Perkins, *Trumpet* (London: Kahn & Averill, 2001) 10-11

²⁴ John Foster, *The Natural Trumpet and other related instruments*. 17

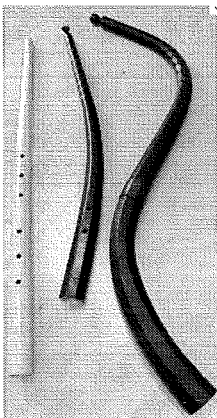
The cornetto was popular in medieval, renaissance and baroque music. Fashioned from a block of wood it was carved into a curved shaped with a conical bore. It uses a cup-shaped mouthpiece and has holes in the body of the instrument played in a way much like a recorder.²⁵ The cornettino is the descant version of the cornetto.²⁶ It would be possible for today's modern trumpet to play the music written for the cornetto and cornettino. However in the Baroque period the cornetto was an instrument in its own right. The question can be asked as to whether the trumpet was thought to be equivalent to the cornetto within an ensemble during the Baroque period.

Three Baroque Trumpets



Crispian Steel-Perkins, *Trumpet* (London: Kahn & Averill, 2001) 21

Three Cornettos



Mute Cornetto
Curved Cornetto
Tenor Cornetto (L-R)

<http://www.absoluteastronomy.com/topics/Cornett>

²⁵ C. Baines Anthony and Dickey Bruce, "Cornett," *Grove Music Online*.

²⁶ Michael Kennedy, "Cornett," *The Oxford Dictionary of Music*.

Sixty-six pieces within this handlist have trumpet and cornetto parts available online.

Most specify parts written for either trumpet or cornetto. 12 specify just Cornetto; 14 – Cornettino; 7 – Tromba; 8 – Trombetta and 12 – Clarino. One score states the use of cornetto however on the parts only violin appears. Some of the pieces include parts that have been scored for trumpet or another high register instrument. Two scores appear for violin ô cornettino; one – violin o cornetto; one – viol e trombett; one – violin e trompa and one work for cornetto vel flaut. One work includes *klarin vel cornetto* parts and cornetto vel violino parts.

There are a few pieces in the handlist where more than one type of name was used. A few pieces include parts for trumpet as well as cornetto (or derivatives of the name). One piece each out of the sixty-six have parts allocated as such; Cornetto and Cornettino; Cornetto and Trombetta; Clarino and Cornettino; Cornetto and Piffaro ô Cornetto. There is one work that suggests trumpet and cornetto were interchangeable: Crato Bütner's *Froloket mit Händen*. The parts are written for *Trombetta o Cornetto*, which is quite interesting to note, as they are quite different instruments. By studying the trumpet parts side by side with the cornetto parts, similarities in compositional style and techniques can be seen. The almost identical nature of trumpet and cornetto parts adds weight to the argument that they were interchangeable within the ensemble.

Most parts in the handlist have no key signature, nor do they say what key the trumpet or cornetto is in. It could be that most are in the key of C major, but usually, for the trumpet, crooks were added to adjust the length of the instrument bringing it into the correct key.²⁷ Unlike the cornetto, the baroque trumpet does not have any holes or

²⁷ Don L. Smithers, *The Music and History of the Baroque Trumpet before 1721*, 2nd ed. (Carbondale: Southern Illinois University Press, 1988), 84

keys to assist in changing of pitches. This adding of crooks affords the transposition of the harmonic series from one key to another. This provides the ability to continue playing the natural harmonics of the instrument with minimal liping of notes incurred, producing a more in tune and full sound.²⁸ The most common notes seen throughout all parts are c", e", f", g" and a", with many F#, C# and Bb accidentals. The accidentals used are easy enough to lip on the natural trumpet and allow the music to modulate to the dominant and subdominant keys.

Genres and styles

Works in this handlist separate into instrumental and vocal works. Sonatellas, suites, sonatas, marches, airs and sinfonias make up the instrumental music. The vocal music is made up of concertos, motets and masses.

The Düben Collection houses many sacred concerted works from north and central Germany. Sacred concerted music, also known as *Geistliches Konzert*, are multi-sectional vocal compositions setting biblical texts.²⁹ Different genres can be assigned the sacred concerted label, such as motets, concertos and masses.³⁰ The 17th-century German motet can be divided into three different styles. The *Liedmotette* which was in a "free, lightly imitative style...with occasional cantus firmus elements",³¹ the chorale motet which was in a contrapuntal cantus firmus style and the *Spruchmotette* or the 'text-motet'.³² This last style sets biblical texts to music utilising more syllabic forms to deliver large amounts of texts within a shorter time frame. This style was quite popular

²⁸ Plank and Tarr, *The Trumpet*, 87, 89; Crispian Steel-Perkins, *Trumpet* (London: Kahn & Averill, 2001) 23

²⁹ "Geistliches Konzert," *Grove Music Online*.

³⁰ H. Sanders Ernest et al., "Motet," *Grove Music Online*.

³¹ *Ibid.*

³² *Ibid.*

as there was much demand for music incorporating verses from the Gospels and other parts of the Bible.³³

In this collection there are many examples of motets of the *Spruchmotette* genre. Of the specified motets, five are written in Latin, two in German and one in Swedish. Most are written for feasts associated with the church's liturgical year.

The concerto in the early Seventeenth Century was used to describe instrumental music as well as 'vocal music accompanied by instruments.'³⁴ These pieces were more often than not also affiliated with church music. The sacred concerto was popularised by catholic as well as protestant composers.³⁵ This was very important, as such compositions began a trend for composers to write in the vernacular, and this in turn allowed a church-going public to enter into a more meaningful relationship with texts they could easily understand.

Although there are many composers from Germany represented in the handlist, only concertos written in Latin appear. This is not to say that texts in the German language do not appear (in fact there are many large-scale settings of songs and hymns with German texts). Amongst the vocal music, around 65% percent have texts in Latin, 25% are in German and 10% are in Swedish.

³³ Ernest et al., "Motet."

³⁴ *Baroque Music*, The Garland Library of the History of Western Music (New York: Garland Pub, 1986). Boyden, David D. "When Is a Concerto Not a Concerto?" *The Music Quarterly*, 222, 226; Hutchings Arthur et al., "Concerto," *Grove Music Online*.

³⁵ Hutchings Arthur et al., "Concerto," *Grove Music Online*.

Chapter 3:

An edition of two pieces for trumpet or cornetto from the Düben Collection

Editorial methods

This edition is to serve the performer and the scholar. All part discrepancies and editorial changes are noted in brackets in the score or recorded in the critical commentary. The sources used for both editions are those that have been uploaded to the Düben Collection Database Catalogue held in the great manuscript archive at the Uppsala University, Sweden. Notation in these sources is similar to modern conventions. Tempo Indications do not always appear in every instrumental part of the sources. Wherever tempo indications are missing from one part, the indications written on other parts have been taken to apply to the whole ensemble.

The sources display modern barring practices but occasionally there are missing barlines. Where these barlines are not present they have been inserted into the score to follow modern notational practices. Bars in the source are also commonly split over two lines. There seems no regard for keeping whole bars together on one line.


Accidentals in this edition follow modern notational practices, where the accidental applies for the whole bar unless otherwise indicated. The source parts display flats cancelling out sharps and vice versa. In the edition, natural signs are used to show the cancellation of flats and sharps within a bar.

The Basso Continuo parts exhibit only sparse figuring. The figures in the source appear above the note applied to, whereas this edition the figures appear below the note. All additional editorial bass figures are given in brackets.

An anonymous sonata for Two Cornetti and Basso Continuo

Introduction

The Düben Collection preserves an anonymous sonata for two cornetti and basso continuo. There are three parts marked Cornetto 1.mo (Primo), Cornetto 2.do (secondo) and Basso Continuo. The Basso Continuo part also has the title page: Sonata | a | 2. Cornetto | Con | Basso Continuo. The lower half of the title page contains two additional elements. Appearing first is an eight bar incipit of the first cornetto part. At the lower right hand corner of the page is the following indication of copyist, and presumably, the date of copying: Andreas Düben | di 17 octobris Anno 1692.

The parts are written in the hand of Andreas Düben, and like other exemplars of his work he copies clear parts, however these are not devoid of mistakes. The pages are ruled with a rastrum and there are eleven staves to each page. The symbol for the f clef is unusual.  The usual custos signs are to be found at the end of each line, and section breaks are marked with double bar lines or the following sign :||: . For most of the way the source displays regular barring. Bar lines are indicated by short vertical dashes in the score. It is difficult to tell if these were written at the time of copying or added at a later date by a performer. In the source there are some discrepancies in the parts with regards to meter signs. At the opening, Cornetto 1 and Cornetto 2 correctly give *tempus imperfectum alla breve*, where as the Basso Continuo part incorrectly gives *tempus perfectum alla breve*. In the first cornetto part, coming out of the *sesquialtera* ^{N.B} section at the end of the piece going into the last section, the copyist initially gives a

N.B Sesquialtera is the term used to describe the ratio of 3:2, often used in early music.

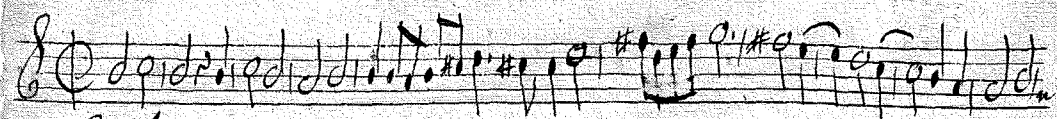
tempus imperfectum mensuration sign only to nullify this in the following line with a *tempus imperfectum alla breve*. The parts are designed for performance as the ends of each page have the command *verte cito*. The Basso Continuo part is sparsely figured. The first line contains 90% of the figures with the very last line providing the last 10%. The rest of the part is unfigured.

This is a typical multi-sectional sonata with many individual sections rather than three separate movements. It is quite typical of an early sonata from the Baroque period. In all, the sonata divides into eight smaller sections each taking its own point of imitation and developing it. These sections represented by bar numbers divide into M.1–M.11, M.12–M.21, M.22–M.27, M.28–M.40, M.41–M.53, M.54–M.76, M.77–M.109, M.110–M.115. Taken in small sections the writing seems to represent that of some of the great composers of that time, however the piece as a whole lacks continuity and strength. Confirmation of a weak compositional technique is evident in the sections M.28–M.40 and M.41–M.53. The latter section is a complete repetition in the cornetto 2.do part of the first cornetto solo of section M.28–40.

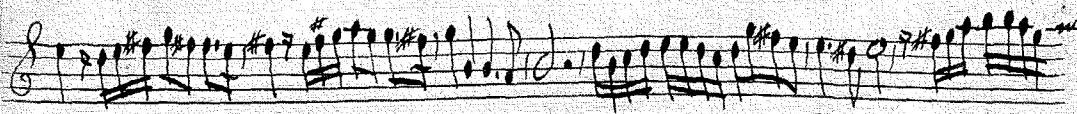
Sonata *Cornetto 1^{mo}*

Vrte. Cito.

Concerto. $\frac{2}{4}$ do.



Sonata.



ito.

Basso Continuo.

Sonata



Anonymous

Sonata for Two Cornetti

and

Basso Continuo

Sonata for Two Cornetti and Basso Continuo

Anonymous

Sonata

Cornetto 1

Cornetto 2

Basso Continuo

3 4# 5 4# 6 6 7 #6 #

Cnto 1

Cnto 2

bc.

6 4 [#] [6/5] [6/5] [6/5] [6/5] [6] [4 #]

Cnto 1

Cnto 2

bc.

[6] [6] [6] [#] [6] [#] [#]

Cnto 1

Cnto 2

bc.

[8/6] [7/5] [4 #] [#]

Cnto 1

Cnto 2

bc.

[#] [4 #] [#] [#5]

24

Cnto 1

Cnto 2

bc.

[6] [6] [4—3] [6] [6]

30

Cnto 1

Cnto 2

bc.

[6] [6] [6]

33

Cnto 1

Cnto 2

bc.

[6] [6] [6] [6] [6]

36

Cnto 1

Cnto 2

bc.

[6] [6] [6] [6] [6]

39

Cnto 1

Cnto 2

bc.

[6] [4] [6] [4] [6] [6]

43

Cnto 1

Cnto 2

bc.

[#] [6] [#]

46

Cnto 1

Cnto 2

bc.

[6] [#] [6] [#] [#] [6]

49

Cnto 1

Cnto 2

bc.

[6] [6] [6] [6] [#]

52

Cnto 1

Cnto 2

bc.

[6] [4 2] [6] [4] [#] [# 6] [6 4 5 #] [# 5]

56

Cnto 1

Cnto 2

bc.

[#] [7] [6] [#] [# 6]

77

Cnto 1

Cnto 2

bc.

[6] [6]

82

Cnto 1

Cnto 2

bc.

[6] [6] [#] [#]

87

Cnto 1

Cnto 2

bc.

[6] [#] [6] [#]

92

Cnto 1

Cnto 2

bc.

[#] [6] [4] [#]

98

Cnto 1

Cnto 2

bc.

[#]

102

Cnto 1

Cnto 2

bc.

[#5] [#6] [#] [6] [#6] [#5] [6]

107

Cnto 1

Cnto 2

bc.

[#] [6 #] [#] 6 # [#5]

112

Cnto 1

Cnto 2

bc.

[#] [6] [4] [#]

Critical commentary

Critical notes identify the errors in the parts. Pitches are identified according to the system that middle C = c'. The following abbreviations have been used. Cornetto = Cnto; Basso Continuo = B.C; Bar measures = M.

Anonymous Sonata for Two Cornetti and Basso Continuo

M.7, Cnto. 2, notes 1, 2, 3, 4 originally written as semiquavers and changed to quavers. M.10, Cnto.2, note 1, minim c'', note 3, crotchet b', note 4, crotchet a'. M.19 corresponds to the third line in the source, B.C, copyist incorrectly gives a g clef instead of an f clef. M.26. B.C, note 1, semibreve D. M.27, B.C, note 1, semibreve G. M.42, B.C, source gives bar written out twice with second repetition crossed out. M.61, B.C, note 2 given as a quaver in source. M. 65, Cnto. 1, note 3 g' written with a' correction underneath. M.92, Cnto. 1, note 1 dot missing. M.99, Cnto. 1, note 1, source gives two tied minims. M. 104, Cnto 2, note 1, accidental written in above the stave in a different ink [perhaps a later addition]. M.109, Cnto. 1, note 1 unclear d'' or e''. M.110, Cnto. 1, time sig. C but then becomes cut common. M.110, all parts beginning repeat sign with no end repeat sign after this. M.111, Cnto. 1, note 16, source incorrectly gives f'#. M.115, all parts, note 1, ornamental final note.

Clemens Thieme Sonata a 8

2 Violini, 2 Trombetti, 4 Viole de Braccio and Bassus Continuus

Introduction

There is little written about German-born composer and instrumentalist Clemens Thieme. He was born in Grossdittmannsdorf, a small town just north of Dresden on September 7, 1631, and studied music as a young child with Phillip Stolle. From the age of eleven he was nurtured and looked after by Heinrich Schütz, who helped him gain regular work in many court orchestras. After returning to Dresden from a stint as a boy chorister in the Copenhagen court, he joined the Elector of Saxony's Kapelle in Dresden in 1651 through the recommendation of Schütz. Once again through the influence of Schütz, Clemens Thieme was able to obtain a position in the Kapelle at Zeitz, where he advanced to being the concertmaster.³⁶ Thieme is thought to have penned around one hundred compositions however none were published during his lifetime. It is no surprise from Thieme's upbringing to see small sections of his writing style imitate that of Schütz. Though displaying some traditions of contrapuntal writing he also delves into the 'expressive Italianate manner'³⁷ that Schütz was recognised for. Clemens Thieme lived a very short life passing away at age 37 on March 27, 1668 in Zeitz.³⁸

In the Düben Catalogue the composer is listed as Clemens Thieme, however on all the manuscript parts an alternative spelling of the name appears. It is written as Clement Thime, which, apparently, is a common alternative.


³⁶ Buch Hans-Joachim, "Thieme, Clemens," *Grove Music Online*.

³⁷ *Ibid.*

³⁸ *Ibid.*

The Düben Collection preserves a Sonata for Two Trombetti, Two Violins, 4 Viole di Braccio and Basso Continuo composed by Clemens Thieme. There are 10 parts marked Trombetta I, Trombetta 2, Violino I, Violino 2.do (secondo), Viola I, Viola 2.da (secondo), Viola 3.tia, Viola 4.ta, Bassus Continuus and Continuo. The Continuo and Violin 2.do parts have cover pages. The Continuo cover pages reads: Sonata ab. 8 | 2 Violini 2 Trombetti e 4 viole | di Braccio | di | Sig: Clement Thime. An additional element in the centre of the page appears as an incipit of the first 6 bars of the Viola I. part. The violin 2 part appears on the verso side of another cover page. This pages reads: Sonata ab. 8 | 2 Violini 2 Trombetti e 4 viol | di Braccio | di | Sig: Clement Thime. No additional information appears on the page.

The parts are written in the hand of P2³⁹ and although copied very clearly are not without mistakes. The pages are ruled with a rastrum and there are 8 lines on every page except Trombetta 2 page 2, which has 9, Viola 1 page 1, which has 7 and Viola 4 page 2, which has 4.

The viola 1 and 2 parts are written in the soprano clefs, the viola 3 in the alto clef and the viola 4 in tenor clef. The symbol for the f clef is unusual.  The usual custus signs can be found at the ends of each line with section breaks marked by :||: The parts display very clear barring, however a few bars appear to be in a different ink and may have been added at a later date. There are discrepancies relating to the tempo markings on the parts. Viola 1, 2, 3, 4 and Bassus Continuus have an Adagio indication in bar 1 all other parts are missing this. At the return to *tempus imperfectum* after the

³⁹ Most copyists are anonymous. In this instance, P2 is the letter/number reference assigned by the compilers of the Düben Database catalogue for all manuscripts in this hand.

second *sesquialtera* section, a marking of Adagio appears once again only on the Trombetta 1, 2 and Violin 1 parts. Twelve bars into this section a marking of Allegro appears in the Bassus Continuus part only. The basso continuo is partially figured. The continuo part has figures appearing on the first four lines and the last line of the piece with the rest unfigured. The Bassus Continuus and Continuo parts are identical but with discrepancies in bass figuring.

O. Thime. *Trombetta. n.*

Sonata al 8.

The image shows a facsimile of a handwritten musical manuscript. At the top, the text "O. Thime." and "Trombetta. n." are written in a cursive hand. Below this, the title "Sonata al 8." is written. The music itself is arranged in eight staves, each beginning with a treble clef. The notation includes various note values, including minims, crotchets, and quavers, as well as rests and bar lines. The manuscript is on aged, slightly torn paper, and the ink is dark and somewhat faded in places.

ab 8.

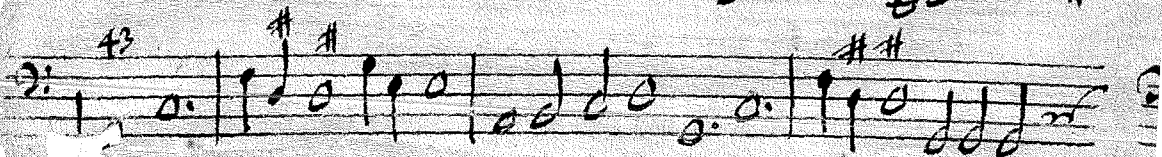
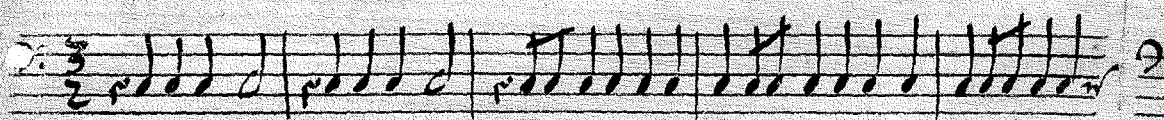
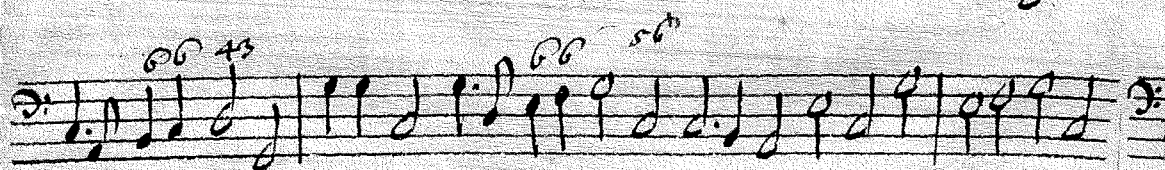
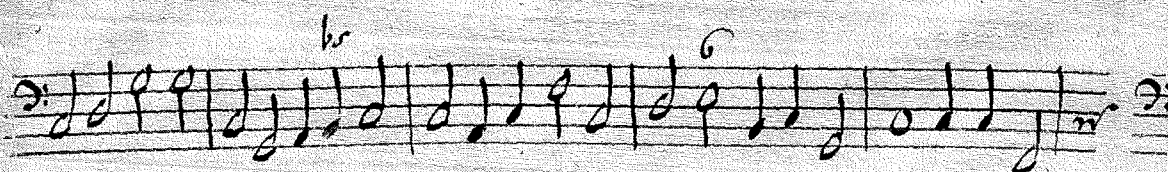
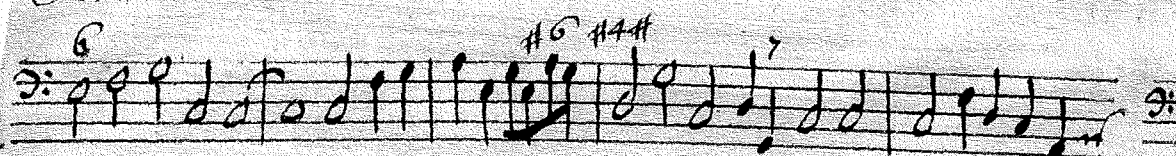
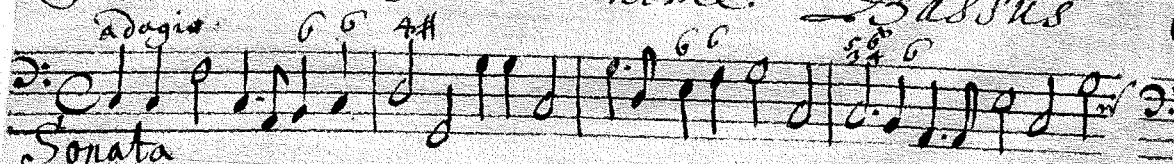
C. Thime

Trombetta. 2.



Sonata a 8. C. Thime. Bassus

Adagio.



Clemens Thieme

Sonata a 8

2 Violini 2 Trombetti e 4 Viole di Braccio

Sonata a 8

2 Violini 2 Trombetti e 4 Viole di Braccio

Clemens Thieme

Adagio

Trombetta 1

Trombetta 2

Violin 1

Violin 2

Viola 1

Viola 2

Viola 3

Viola 4

Basso Continuo

7

6 6 4 # 6 6

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

5 6 6 6

#4

32

13

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

[# 6 4 #]

17

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

22

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

4—3

b

Detailed description: This block contains the musical notation for measures 22 through 26. The instruments are Truba 1, Truba 2, Violin 1, Violin 2, Viola 1, Viola 2, Viola 3, Viola 4, and Bassoon. The notation includes various note values, rests, and articulation marks. A double bar line with a repeat sign is at the end of measure 26. A '4-3' measure signature is present below the bassoon staff in measure 24, and a flat key signature change is indicated in measure 25.

27

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

4—3

6

8

Detailed description: This block contains the musical notation for measures 27 through 31. The instruments are Truba 1, Truba 2, Violin 1, Violin 2, Viola 1, Viola 2, Viola 3, Viola 4, and Bassoon. The notation includes various note values, rests, and articulation marks. A '4-3' measure signature is present below the bassoon staff in measure 29, and a '6/8' time signature change is indicated in measure 30.

32

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

5

37

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

6

6 6 4 [F] 35

43

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

6 6

[6 6]
#4

49

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

3/2

54

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

6 7 — 6

59

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

6 7 — 6

6 — 5

64

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

6 6 — 5 4 — 3

69

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

#

73

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

73

77

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

77

82

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

85

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

88

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

92

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

96

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

100

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

105

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

109

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

112

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Trba. 1: Measure 112 is a whole rest. Measure 113 starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 114 continues with eighth notes G5, F5, E5, D5, C5, B4, A4, G4.

Trba. 2: Measure 112 has a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 113 has a half note G3, half note A3. Measure 114 is a whole rest.

Vln. 1: Measure 112 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 113 has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 114 has a quarter note G5, quarter note F5, quarter note E5, quarter note D5.

Vln. 2: Measure 112 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 113 has a half note G4, half note A4. Measure 114 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Vla. 1-4: All measures are whole rests.

bc.: Measure 112 has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 113 has a quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 114 has a quarter note G3, quarter note A3, quarter note B3, quarter note C4.

115

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Trba. 1: Measure 115 is a whole rest. Measure 116 starts with a quarter note G4, followed by quarter notes A4, B4, C5. Measure 117 has a half note G4, half note A4.

Trba. 2: Measure 115 has a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 116 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 117 has a half note G4, half note A4.

Vln. 1: Measure 115 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 116 has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 117 has a quarter note G5, quarter note F5, quarter note E5, quarter note D5.

Vln. 2: Measure 115 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 116 has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 117 has a quarter note G5, quarter note F5, quarter note E5, quarter note D5.

Vla. 1-4: All measures are whole rests.

bc.: Measure 115 has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 116 has a quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 117 has a quarter note G3, quarter note A3, quarter note B3, quarter note C4.

118

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

121

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Adagio

125

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

6 4 — 3

130

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

6 4 — 3

137

Allegro

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

4 #4 6 6 # 6 6 4-3 6 [6/5]

143

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

b5

148

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

151

Trba. 1

Trba. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vla. 3

Vla. 4

bc.

Critical commentary

Critical notes identify the errors to parts. Pitches are identified according to the system that middle C = c'. The following abbreviations have been used. Trombetta = Trba; Violin = Vl; Viola = Vla; Bassus Continuuus = B.C; Continuo = Co.; Bar measures = M.

Clemens Thieme Sonata a 8

In this score Viola 1 and 2 have been changed to G clef and Viola 3 and 4 changed to Alto clef.

M1. Vla.1, Vla.2, source indicates Soprano clef, Vla.4, source indicates Tenor clef. M.2, Co., note 3, bass figure missing. M3. Co., note 1, figure 4#3, unclear whether 3 belongs to next note but not present in B.C part. M.5, Vla.4, note 4, slur. M.7, B.C and Co., note 1,

source incorrectly gives bass figure ^{5 16} ~~2 4~~. M.10, B.C, note 2, source incorrectly gives minim F. M.10. B.C, Co., note 2, minim F. M.11, Vla.4, note 1, source incorrectly give minim E. M.15, B.C, Co., note 4, source incorrectly gives bass figure #. M.15, B.C, Co., note 5, source incorrectly gives bass figure 6. M.16, B.C, note 1, source incorrectly gives bass figure #4#. M.16, Co., note 1, figure #43. M.45, B.C, note 2, figure 56+. M.30, Trba.2, note 6, hole in music obscuring note slightly. M.46, B.C, Co., note 1, sources

incorrectly give ^{5 6} ~~2 4~~. M.47, Vla.4, notes 1, 2 & 3 missing from source. M.49, B.C, Co., note 2, source incorrectly gives minim E. M.50, B.C, note 2, source incorrectly gives minim D. M.54, Vla.2, repeat around bar with 2 *muss* [i.e. play twice] indication above. M.56, B.C, Co., note 1, source indicates fermata. M.67. B.C, note 1 & 2, ripped page, causing notes to be missing from source. M.69, Co., notes 2 & 3, bass figures missing. M.70, Vl.1, two bars heavily struck-through, accidental repeat of bar 53 & 54. M.81, Trba.2, source missing Tempus Imperfectum mensuration symbol. M.81, Vl.2, note 3, source incorrectly give a'. M. 86, Co., note 1, bass figure missing. M.87, Co., note 2, bass figure

missing. M.97, Trba.1, note 4, □ accidental appears above note [perhaps later addition]. M.99, Vla.3, note 1, source incorrectly gives b. M.108, Co., note 1, missing [perhaps water drop on ink rubbing out note]. M.115, Trba.2, note 3 & 4, hole in music removes note 3 and obscures note 4. M.142, B.C, Co., note 3, sources incorrectly give bass figure ⁶⁵. M.128, Trba.2, note 1, source incorrectly gives d". M.146, B.C, note 2, odd bass figure, looks similar to a 6□. M.146, Co., note 2, bass figure crossed out. M.146, Vl.2, note 3, source incorrectly gives g"□. M.150, Vla.3, note 4, source incorrectly gives e". M.150, Trba.1, note 4, □ accidental appears above note [perhaps later addition]. M.151, Co., note 2, bass figure missing. M.152, B.C, note 3, source incorrectly gives ⁵⁶. M.152, Co., note 2, bass figure missing. M.154, Trba.1, Trba.2, Vln.1, Vln.2, Vla.2, B.C, note 1, ornamental final note.

Appendix

A handlist of trumpet and cornetto music found in the Düben Collection.

The Düben Collection contains a wealth of music for the trumpet and cornetto and the handlist that makes up this chapter attempts to describe this music in as concise a form as possible. Entries are modelled on the catalogue in Jane Bernstein's *Music Printing in Renaissance Venice: The Scotto Press (1539-1572)*.⁴⁰ Information is gleaned from the Düben records themselves (appearing as text fields on the database) and from my own examination of the facsimile parts. Bernstein's model is a coherent way of cataloguing and clearly gives defined sections to where specific points of information need to be included.

This chapter presents a catalogue of works in the Düben collection employing parts for either trumpet and/or cornetto. Musical incipits are provided for each work in addition to various other details (explained below). The catalogue is arranged alphabetically by composer and lists 101 works. Each record follows the following format:

1. The reference to the record in the Düben Database Catalogue, instrumental music is signified by the prefix imhs and vocal music by vmhs.
2. The composer of the work. Dates are taken from new grove.
3. Title of the work and copy date if known
4. Scoring
5. Format, eg. Tablature, Scores, Parts.
6. Link to work page in the online Düben Database Collection.
7. Copyist. Refer to Düben Database for more information.
8. Language of text.
9. Comments
10. Incipit

⁴⁰ Jane A. Bernstein, *Music Printing in Renaissance Venice : The Scotto Press, 1539-1572* (New York: Oxford University Press, 1998). 223-227

Abbreviations

S	soprano
A	alto
T	tenor
B	basso
iv	"instrumental voice", unspecified instrumental part
vl	violin
vla	viola
vlc	violoncello
vlne	violone
vg	viola da gamba
vb	viola da braccio
vta	violetta
fl	flute
ob	oboe
fg	bassoon
bomb	bombard
cnto	cornetto
cntino	cornettino
tr	tromba
trba	trombetta
clno	clarino
trb	trombone
timp	timpani
org	organ
bc	basso continuo
b	basso
hpcd	harpsichord

#1.

Düben Catalogue Number: vmhs 047:004

Albrici, Vincenzo. 1631-1696

Amo te Laudo te o mi care Domine.

Scored for 2S 2cntino fag bc (org, vlne, hpcd)

Notation in parts – 8 parts found online

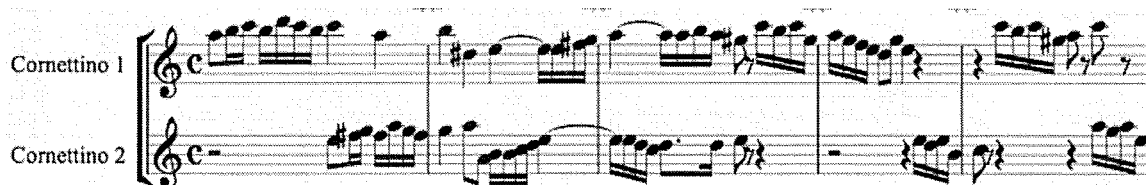
http://www.musik.uu.se/Düben/presentationSource.php?Select_Dnr=10

Main Hand: K1

Language: Latin

Comments:

The cornettino parts begin the sinfonia before vocal parts enter with the cantus. Quite florid writing in the high clarino register. First and second parts play together in transposed canonical form. Free use of chromatic intervals. Imitation prominent between parts. Handwriting clear and cleanly set out.



#2.

Düben Catalogue Number: vmhs 082:002

Albrici, Vincenzo. 1631-1696

Amo te Laudo te o mi care Domine

Scored for 2S 2cntino fag bc (hpcd)

Notation in Tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=11

Language: Latin

#3.

Düben Catalogue Number: vmhs 001:004

Albrici, Vincenzo. 1631-1696

Benedicte Domine Jesu Christe

Scored for 2S B cnto/vl fag/vg bc (org)

Notation in parts – 8 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=14>

Main Hand: GD

Language: Latin

Comments:

Full title mentions two violin/cornetto parts. One is missing.

The cornetto part opens with a rhetorical quasi fanfare type motif making use of semiquaver motifs. Upon the vocal parts entering the cornetto parts assume an accompanying role–still in the upper register– returning to the opening material for the final few bars.



#4.

Düben Catalogue Number: vmhs 081:054

Albrici, Vincenzo. 1631-1696

Benedicte Domine Jesu Christe

Scored for 2S B 2cnto fag bc

Notation in tablature – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=15>

Language: Latin

#5.

Düben Catalogue Number: vmhs 047:006

Albrici, Vincenzo. 1631-1696

In Convertendo Dominus

Scored for 2S A T B solo; S A T B choir; 2vl 2vla 2cntino 3trb fag bc

Notation in parts – 22 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=24

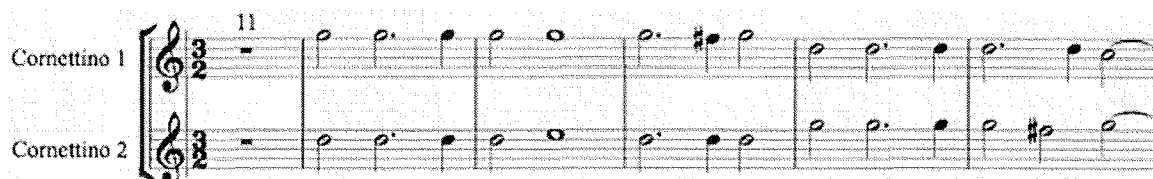
Main Hand: H185, 188

Language: Latin

Comments:

Music partly the same as vmhs 001:010; Albrici – *In Convertendo Dominus*. Scored for 2S A T B; S A T B choir; 2vl bc.

Cornettino parts – both are in rhythmic unison and share musical material. Use of semiquaver runs and quavers is sparing.



#6.

Düben Catalogue Number: imhs 001:003

Albrici, Vincenzo. 1631-1696

Sonata a 5

Scored for 2vl 2trba fag bc

Notation in parts – 8 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2067

Main hand: GD

Comments:

Trombetta parts – there exist two exemplars of the trombetta 1 part. Fanfare opening with semiquaver runs in sequenced patterns in common time. The tripla section employs more of a lyrical melody in the trombetta part. First and second trombetta parts are antiphonal and pass the melody between each other until they become canonic and the second trombetta mimicks the first part. They join back together working in harmony in the final section of the piece.

Trombetta 1 exemplar 1 is missing the ending of the work.



#7.

Düben Catalogue Number: vmhs 002:011

Arnold, Georg. ?-1676

Nulla scientia

Scored for 2S A T B 2vl bc (vlne) cappella: S/vla B 2cntino 3trb 2vla vlne

Notation in parts – 21 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=97

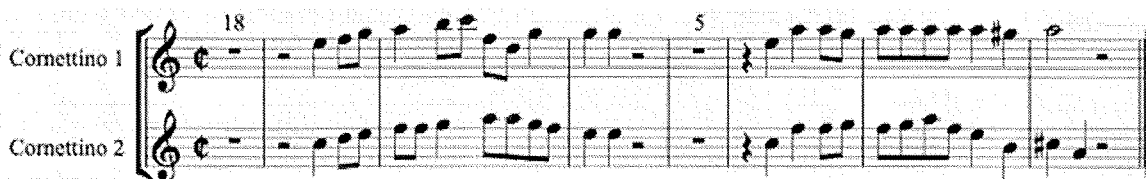
Main Hand: GD

Language: Latin

Comments:

Basso Continuo part has an unfinished basso part to an Anonymous work on the verso side.

Cornettino parts – Typical writing style. Short phrases of a bar or two in length. As if they are interjections between vocal lines.



#8.

Düben Catalogue Number: vmhs 005:010

Bütner, Crato. 1616-1679

Frohlocket mit Händen

Scored for 2S A Bassetto Solo; A 2T B Capella: 2S A 2T B 2vl 2trba/cnto 3trb trb-grosso bc

Notation in parts – 23 parts found online

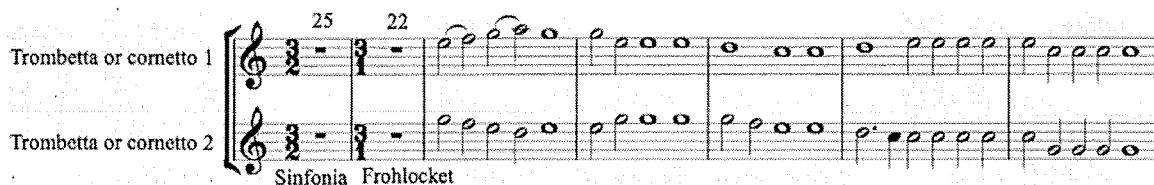
http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=401

Main Hand: Befastru

Language: German

Comments

Parts can be played on either Trombetta or Cornetto. Minimal technical difficulty. Note lengths kept mostly to minims in step-like patterns except for one melodic run in the first part mid way through the piece.



#9.

Düben Catalogue Number: vmhs 082:006a

Bernhard, Christoph, 1628-1692

Benedic anima mea Domino (1650-1700)

Scored for 2 Choirs I: 2S A T B; II: S A T B; 2vl 2vla fag 2cnto 4trb bc (org)

Notation in tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=152

Main Hand: HT2

Language: Latin

#10.

Düben Catalogue Number: imhs 001:006

Bertali, Antonio. 1605-1669

Sonata a 5

Scored for 2vl/cnto 3vla/trb bc

Notation in parts – 6 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2077

Main Hand: H423

Comments

Includes 6 short sonatas in a, C, e, G, F, g.

Cornetto parts – continuous writing with the first part carrying the melody. First four sonatas mainly homophonic writing. Cornetto 2 part missing sonata 5 and 6.

Allegro

Violin or cornetto 1

Violin or cornetto 2

The image shows a musical score for two parts, Violin or cornetto 1 and Violin or cornetto 2. The tempo is marked 'Allegro'. The music is in 3/4 time. The first part (Violin or cornetto 1) starts with a treble clef and a key signature of one sharp (F#). The second part (Violin or cornetto 2) starts with a bass clef and a key signature of one sharp (F#). The score shows the first few measures of a piece, with the first part carrying the melody and the second part providing harmonic support.

#11.

Düben Catalogue Number: vmhs 006:010a

Buxtehude, Dieterich, 1637-1707

Auf! stimmt die Saiten (1672)

Scored for 2A B fag 2trba 2trb bc

Notation in score – 2 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2077

Main Hand: GD and print

Language: German

Comments:

Aria for *Auff Das Hochansehnliche* feast. Includes tab score in C; 2tr and 2trb "in Sordino." all transposing instruments in D

Very early type of manuscript score writing. Printed not hand written.

Copying date: Rudén estimates the date for the tablature score to 1679-1683

Trombetta 1

Trombetta 2



The image shows a musical score for two trombones, labeled Trombetta 1 and Trombetta 2. The score is written in 8/4 time, indicated by the '8' over the '4' in the time signature. Both staves use a treble clef. Trombetta 1 begins with a whole rest, followed by a series of eighth and sixteenth notes. Trombetta 2 begins with a whole rest, followed by a series of eighth and sixteenth notes. The notation is printed, not handwritten.

#12.

Düben Catalogue Number: vmhs 050:006

Buxtehude, Dieterich. 1637-1707

Benedicam Dominum (1683)

Scored for 2vl vlne; 4trba trb bomb/trb-grossa; 2S A T B; 2cnto fag; 3trb; S A T B bc

Notation in parts – 26 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=263

Main Hand: DBH.c

Language: Latin

Comments:

Motet for the feast of the natal day of a Saint.

Cornetto parts very similar to Trombetta parts. Parts share thematic material and are written crossing over the same registers.

The image displays a musical score for six parts: Cornetto 1, Cornetto 2, Trombetta 1, Trombetta 2, Trombetta 3, and Trombetta 4. Each part is written on a five-line staff with a treble clef and a common time signature (C). The notation is in black ink on a white background. The parts are arranged vertically, with Cornetto 1 at the top and Trombetta 4 at the bottom. The score shows a series of measures, with some measures containing rests and others containing rhythmic patterns. The parts are highly similar, indicating a shared thematic material.

#13.

Düben Catalogue Number: vmhs 050:015

Buxtehude, Dieterich. 1637-1707

Erfreue dich Erde

Scored for 2S A B 2vl 2trba timp bc

Notation in mix of tab and parts – 8 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=287

Main Hand: GD

Language: German

Comments:

Same music as Buxtehude's *Schlagt Künstler die Pauken* (#21 in the handlist; Düben Catalogue number – vmhs 050:015).

Trombetta parts simple to the point of outlining the chord structure and cadence points.

The image shows two staves of musical notation for Trombetta 1 and Trombetta 2. Both staves are in 3/4 time and use a treble clef. The notation is simple, consisting of whole notes and half notes, with rests. The two parts move in parallel motion, outlining a harmonic structure. The first staff is labeled 'Trombetta 1' and the second staff is labeled 'Trombetta 2'.

#14.

Düben Catalogue Number: vmhs 082:036

Buxtehude, Dieterich. 1637-1707

Frohlocket mit Händen (1680 – 1689?)

Scored for 2S A T B 2vl 2vla vlne 2clno bc

Notation in Tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=293

Main Hand: HT5

Language: German

#15.

Düben Catalogue Number: vmhs 082:043

Buxtehude, Dieterich. 1637-1707

Gott fährt auf mit Jauchzen (1683)

Scored for 2S B 2vl 2vla/trb fag 2cnto 2tr bc

Notation in Tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=300

Main Hand: GD

Language: German

#16.

Düben Catalogue Number: vmhs 082:043

Buxtehude, Dieterich. 1637-1707

Ich bin die Auferstehung (1683)

Scored for B 2vl 2vla fag 2cnto 2tr bc

Notation in Tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=309

Main Hand: GD

Language: German

#17.

Düben Catalogue Number: vmhs 006:014

Buxtehude, Dieterich. 1637-1707

Klinget mit Freuden ihr klaren Klarinen (1686-1690)

Scored for 2S B 2vl 2tr bc (Vlne)

Notation mixed – in tablature and parts. – 13 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=333

Main Hand: GD

Language: German

Comments:

Aria – *In festo Circumcisionis*. 2 exemplars of Soprano 1 Violin 1 and Violin 2.

Tromba parts – Only used for the final Ritornello. Parts in rhythmic unison and in harmony the whole way. Last two bars piano and pianissimo.



The image shows a musical score for two Tromba parts, labeled 'Tromba 1' and 'Tromba 2'. The score is in 4/4 time and features a 'Ritornello' section. The notation is in treble clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The section ends with a double bar line and the word 'Lungo' written below the staff. The word 'Lungo' is also written above the staff for Tromba 1.

#18.

Düben Catalogue Number: vmhs 051:013a

Buxtehude, Dieterich, 1637-1707

Klinget für Freuden ihr lermen Klarinen (1680)

Scored for 2S B 2vl 2tr vlne bc

Notation in Tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2868

Main Hand: Buxtehude

Language: German

Comments:

Feast of *Sopra la Nozze di Sua Mae*.

#19.

Düben Catalogue Number: vmhs 085:005

Buxtehude, Dieterich. 1637-1707

Mein Gemüt erfreuet sich (1687)

Scored for S A B 4vl 2fl/recorder 3fag 2cnto 2tr 3trb bc

Notation in Tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=347

Main Hand: GD

Language: German

Comments:

Instruments never play all at once. Could be played by 5 players

#20.

Düben Catalogue Number: vmhs 082:039

Buxtehude, Dieterich. 1637-1707

Nun danket alle Gott (1680)

Scored for 2S A T B 2vl vlne 2cnto fag 2tr bc

Notation mixed - In tablature and parts. 2 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=352

Main Hand: Buxtehude

Language: German

Comments:

Violone part present with rest in tab score. No facsimiles available.

#21.

Düben Catalogue Number: vmhs 050:015

Buxtehude, Dieterich. 1637-1707

Schlagt Künstler die Pauken (1681)

Scored for 2S A B 2vl vlne 2trba timp org

Notation in parts – 13 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=376

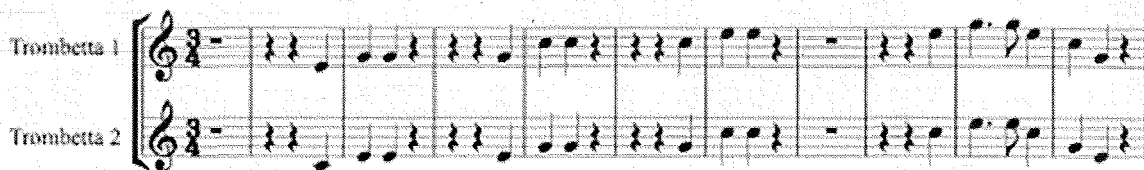
Main Hand: DBH.c/GD

Language: German

Comments:

Feast of *Der Hochzeit Feyer*

Is the same music as *Erfreue dich Erde*



#22.

Düben Catalogue Number: vmhs 083:046

Capricornus, Samuel Friedrich, 1628-1665

Beati omnes qui timent Dominum (1667)

Scored for 2S A T B 2vl 2tr 4trb bc

Notation in Tablature – 1 part found

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=434

Main Hand: GD

Language: Latin

Comments:

Meter is given as 3/1 but is in fact 3/2

#23.

Düben Catalogue Number: vmhs 010:001

Capricornus, Samuel Friedrich. 1628-1665

Judica Domine nocentes me (1673-77)

Scored for 2S vl cntino bc

Notation in parts – 6 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=475

Main Hand: GD

Language: Latin

Comments:

Date of composition according to Grusnick 1966, pg.132 is 1670

Cornettino part is very melismatic in style. Full of semiquaver runs. Quite melodic and is equal in importance to the violin part.



#24.

Düben Catalogue Number: vmhs 084:058

Capricornus, Samuel Friedrich. 1628-1665

Judica Domine nocentes me (1671)

Scored for 2S vl cntino bc

Notation in Tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=476

Main Hand: GD

Language: Latin

Comments:

This work is taken from Capricornus' *Opus music* printed in 1655.

#25.

Düben Catalogue Number: vmhs 010:009

Capricornus, Samuel Friedrich. 1628-1665

Paratum cor meum (1665)

Scored for 2S B cntino bc

Notation in parts – 5 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=499

Main Hand: GD

Language: Latin

Comments:

Introduction and concluding Alleluia in common time and has a notable semiquaver melody in the clarino register.



#26.

Düben Catalogue Number: vmhs 010:014

Capricornus, Samuel Friedrich. 1628-1665

Surrexit pastor bonus (1671)

Scored for A cntino/vl bc

Notation in parts – 3 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=507

Main Hand: GD

Language: Latin

Comments:

Originally a Motet. Full Title gives scoring for Cornettino or Violin but parts indicate only Cornettino. Cornettino part and bc play only for the Sinfonia before the Alto joins with text in the fifth bar. The opening Sinfonia is full of quick demi-semiquavers. Player would have to be somewhat technically proficient for clean execution. Written in middle to upper register.



#27.

Düben Catalogue Number: imhs 003:005d

Carl, Markgraf

Marsch

Scored for tr 2ob b

Notation in parts – 1 part found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2548

Main Hand: H457

Comments:

Incomplete – only basso part found, tromba and oboe parts missing.

Original genre is a March. Basso part not really basso continuo.

#28.

Düben Catalogue Number: vmhs 019:007

De la Gardie, Johanna Eleonora. 1661-1708

Arie pour les trompettes.

Scored for 2tr

Notation in Tablature – 1 part found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=638

Main Hand: GD

Comments:

Original genre is an Aire.

#29.

Düben Catalogue Number: vmhs 019:007

De la Gardie, Johanna Eleonora. 1661-1708

[*Arie pour les trompettes*]

Scored for 4tr

Notation in Tab – 1 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2507

Main Hand: GD

Original genre is an Aire

#30.

vmhs 080:032

Erben, Johann Balthasar. 1626-1686

Audite gentes (1665)

Scored for S 2A 2T B 2vl 2vta; Rip: S A 2T B cnto bc

Notation in Tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=721

Main Hand: GD

Language: Latin

#31.

Düben Catalogue Number: imhs 003:008

Förster, Kaspar. 1616-1673

Sonata a 7

Scored for 2cntino 2vl vla vlne fag bc

Notation in parts – 8 parts found online

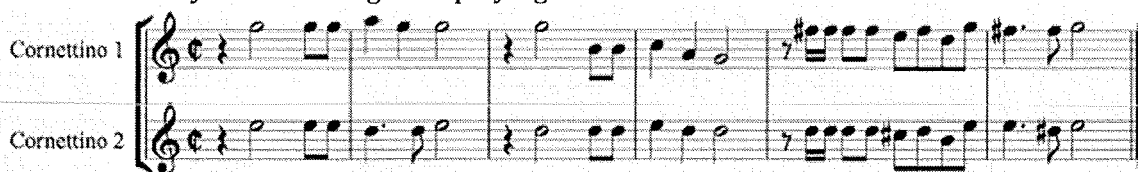
http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2118

Main Hand: none assigned

Comments:

Original genre is a sonata.

Cornettino parts mostly written within the limits of the treble stave. Parts written in rhythmic unison with only the final allegro employing use of a canonic imitation structure.



#32.

Düben Catalogue Number: imhs 003:005a

Prinz Ferdinand

Marsch

Scored for tr 2ob b

Notation in parts – 4 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2545

Main Hand: H457

Original genre is a march.

Comments:

Basso part not really basso continuo. Very short march with two repeating sections. Tromba part in middle to high register, not very complex with simple rhythms.



#33.

imhs 003:016

Furchheim, Johann Wilhelm. 1635c-1682

Sonata a 5

Scored for 2cnto 2vl fag bc

Notation in parts – 7 parts found online

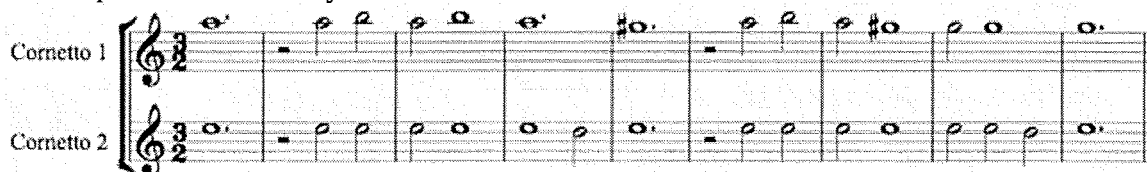
http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2105

Main Hand: GD

Comments:

Original genre is a sonata.

Both continuo parts are split in half at the centrefold. Cornetto parts play constantly throughout the whole sonata with very little rests. Movement is stepwise and the first and second cornetto are in harmony the whole way. The first part is in the high register and the second part written mostly within the stave.



#34.

Düben Catalogue Number: vmhs 054:014

Fuxio, Vincent

Missa in honorem S. Barbara

Scored for 2S A T B 2cntino bc

Notation in parts – 8 parts found online

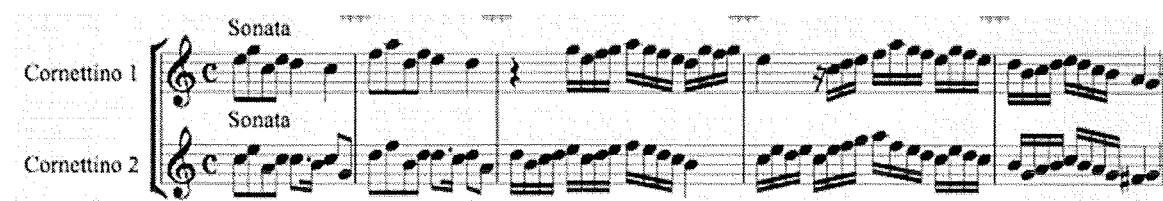
http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=801

Main Hand: "Fuxio"

Language: Latin

Comments:

For the original feast of S. Barbara; a missa brevis containing Kyrie and Gloria only. Cornettino parts are mainly stepwise runs or broken chords. Prominent use of semiquavers with florid melodies. With there being no other instruments beside the continuo, the cornettino parts take on the role of the violin adding melodic gestures imitating that of the voice.



#35.

Düben Catalogue Number: vmhs 054:016

Geist, Christian. 1650c-1711

Domine in virtute tua laetabitur rex (1672)

Scored for 2S A T B 2vl 2vla 2clno vg fag/vlne bc(org)

Notation in parts – 17 parts found online

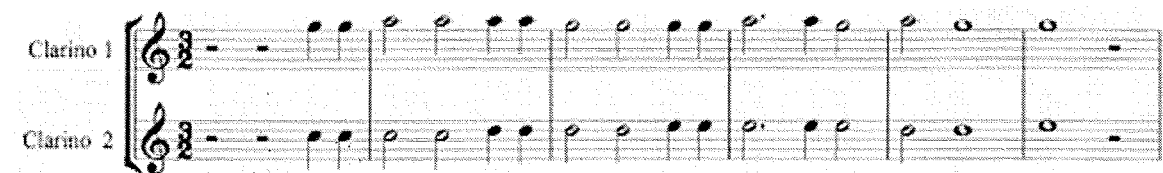
http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=888

Main Hand: Geist

Language: Latin

Comments:

Clarino parts tacet for Sinfonia before choral section. Hovers around one note mainly in each part. Not very complex rhythms. Most likely used to add tone colour and interest within the texture of the ensemble.



#36.

Düben Catalogue Number: vmhs 054:017

Geist, Christian .1650c-1711

Domine qui das salutem (1672)

Scored for 2S 2T B 2vl 2vla 2clno fag vlne bc(org)

Notation in parts – 14 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=894>

Main Hand: Geist

Language: Latin

Comments:

Clarino parts very similar to violin parts. Similar in rhythmic values written and harmonic structure. Use of simple rhythms in 3/2 time.



#37.

Düben Catalogue Number: vmhs 025:012

Geist, Christian. 1650c-1711

Exaudi Deus orationem meam (1672)

Scored for 2S A T B 2vl vla vb 2clno bc(3vg/vlne 2continuo)

Notation in parts – 17parts found online

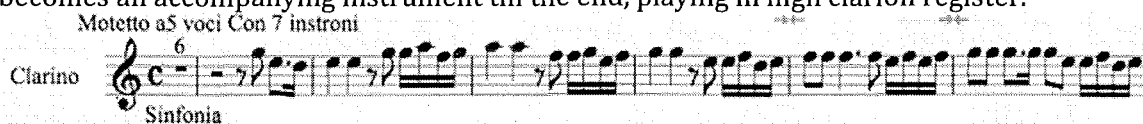
<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=901>

Main Hand: GD

Language: Latin

Comments:

Original genre is a motet. Two exemplars of bc part. Only vocal parts and first clarino parts remain, all others are missing. First Clarino part – opening sinfonia has many quick semiquaver movements, similar to that of the violin parts. In the motet/vocal section the clarion part becomes an accompanying instrument till the end, playing in high clarion register.



#38.

Düben Catalogue Number: vmhs 054:020

Geist, Christian. 1650c-1711

Quis hostis in coelis (1672)

Scored for 2S A T B 2vl 2vla 2clno vlne bc

Notation in parts – 14 parts found online

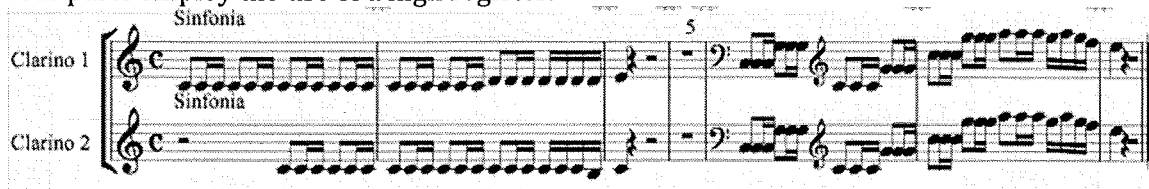
<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=941>

Main Hand: Geist

Language: Latin

Comments:

Clarino parts use *principale* register and have a fanfare-like opening. Arpeggiated parts through harmonics to *clarino* register. Beginning has a rhythmic fanfare in stark contrast to the end in 3/2 where the part takes on a more accompanying and lyrical role. Final few bars of both parts employ the use of a high register.



#39.

Düben Catalogue Number: vmhs 024:008

Gletle, Johann Melchior. 1626-1683

Laetatus sum in his (1688-1690)

Scored for 2S A T B 2vla 2cnto fag bc(3vlne)

Notation in parts – 14 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=994>

Main Hand DBH.b

Language: Latin

Comments:

Both cornetto parts of seeming equal importance. In same register and employing use of typical fanfare rhythms.



#40.

Düben Catalogue Number: vmhs 054:027

Graun, Carl Heinrich. 1703c-1759

Hjärtat är redo Herre att prisa Dig

Scored for 2S A B 2vl vla 2ob 2tr 2timp bc

Notation in score – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1028>

Language: Swedish

#41.

Düben Catalogue Number: imhs 004:002

Höffner

Sonata a 8

Scored for 2trba 2vl vta 2vb fag bc

Notation in parts – 11 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=2127>

Main Hand: GD

Comments:

Original genre is a sonata.

Trombetta parts – written in clear ABA form. The A section uses fast semiquaver patterns and the B section (in 3) uses longer notes.

The image shows a musical score for two Trombetta parts. Trombetta 1 is on the top staff and Trombetta 2 is on the bottom staff. Both staves are in treble clef and 2/4 time. The score is divided into two sections: A and B. In section A, Trombetta 1 plays a fast semiquaver pattern, while Trombetta 2 plays a longer note. In section B, both parts play longer notes.

#42.

Düben Catalogue Number: imhs 004:001

Hainlein, Paul, 1626-1686

Sonata a 5

Scored for 2vl vla vla/trba vlne bc(org)

Notation in parts – 6 parts found online

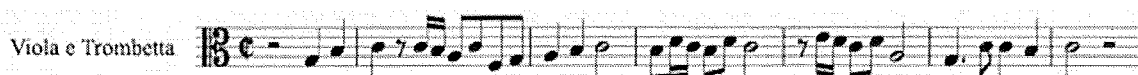
<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=2124>

Main Hand: GD

Comments:

Original genre is a sonata.

The trombett part is written within the alto clef stave mainly using quaver and crotchet rhythms with a few semiquavers for pickups or repeated fanfare-like rhythms. A middle section in 3, employs augmented rhythmic values. A short reprise of opening section appears at the end. Parts stay within the range of an octave.



#43.

Düben Catalogue Number: imhs 003:005b

Prinz Heinrich

Marsch

Scored for tr 2oboe b

Notation in parts – 4 parts found online

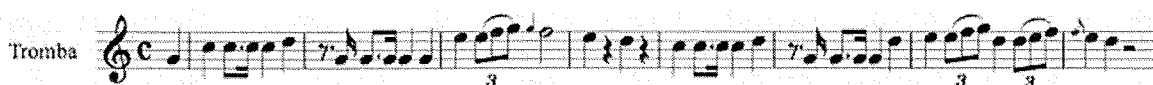
<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=2546>

Main Hand: H457

Comments:

Original genre is a march. B part not really a basso continuo part.

Tromba part in two repeating sections. Fanfare rhythm prominent; crotchet followed by a dotted quaver-semiquaver. Written within an octave employing F sharps for trills to cadence points.



#44.

Düben Catalogue Number: vmhs 057:008

Krieger, Johann Philipp. 1649-1725

Cantate Domino canticum novum (1670-74)

Scored for S A T B 2vl 2vla tr/vl fag bc; rip: S

Notation in parts – 15 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1115

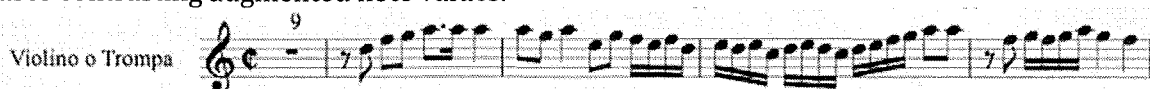
Main Hand: GD

Language: Latin

Comments:

4 bc parts, one unfigured, one incomplete.

Violin/Tromba part written as such in title but on parts written as trompa. Employs use of high register with a few semiquaver runs. Extensive use of dotted quaver- semiquaver pattern. In two recurring sections; first fast quavers and semiquavers used in stepwise patterns; second uses contrasting augmented note values.



#45.

Düben Catalogue Number: vmhs 027:011

Krieger, Johann, 1651-1735

Der Heiland fährt auf (1685)

Scored for A 2vl/cnto fag bc

Notation in Tab and Parts – 8 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1099

Main Hand: Several

Language: German

Comments:

For the original feast of *Himmelfahrt*. Original genre is an air.

Cornetto part full of semiquavers and faster runs. Quite virtuosic with large leaps in the very high *clarino* register.



#46.

Düben Catalogue Number: vmhs 084:105c

Krieger, Johann, 1651-1735

Gott lob die Kirche (1684-1690)

Scored for 2vl 2vla 2cnto 2tr 2trb timp bc

Notation in Tablature – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1102>

Main Hand: GD

Language: German

Comments:

Incomplete. Vocal parts missing.

#47.

Düben Catalogue Number: vmhs 057:020

Leopold I. 1640-1705

Laudate Dominum omnes gentes (1668/70)

Scored for S clno bc(org); capella: SATB

Notation in parts – 8 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1149>

Main Hand: H352

Language: Latin

Comments:

"di S. M: C:" means "di Sua Maestia Cesare".

Clarino solo part written with stepwise melodic lines. Similar to solo vocal line. Sparing semiquaver runs appearing only toward the end.



#48.

Düben Catalogue Number: imhs 004:011

Lockowitz, Fürst

Marsch

Scored for 2ob 2tr b

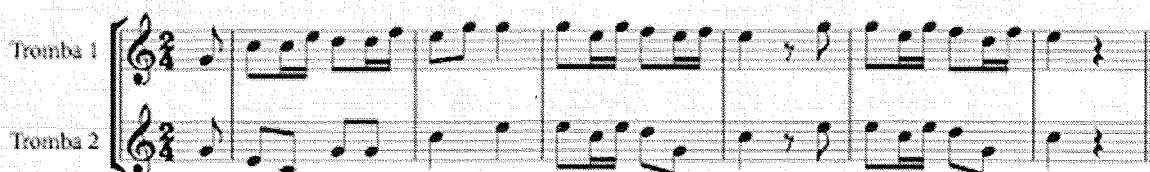
Notation in parts – 5 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2553

Main Hand: H457

Comments:

Original genre is a march. March like rhythms used in a two–four time signature. An anacrusis is used to introduce the opening fanfare or march theme. Tromba parts are quite contained and do not have florid melismatic passages. First part written in the upper part of the stave and the second part employs the *principale* register of the instrument.



#49.

Düben Catalogue Number: vmhs 028:006

Meder, Johann Valentin. 1649-1719

Gott du bist derselbe mein König

Scored for S T B 2vl; alto-vla 2clno vlc timp bc

Notation in parts – 12 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1171

Main Hand: Meder

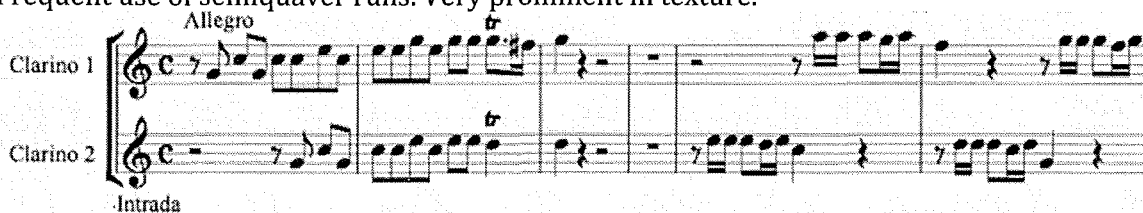
Language: German

Comments:

Original genre is a *Salmo e Motetto*.

Beginning intrada outlines harmonic series of baroque trumpet complete with trill to F sharp.

Frequent use of semiquaver runs. Very prominent in texture.



#50.

Düben Catalogue Number: vmhs 028:008

Meder, Johann Valentin. 1649-1719

Jubilate Deo omnis terra

Scored for B vl clno bc (vlne)

Notation in parts – 6 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1175>

Main Hand: Meder

Language: Latin

Comments:

Semiquaver passages feature heavily throughout the entire clarino part.



#51.

Düben Catalogue Number: imhs 005:005a

Melani, Alessandro. 1639-1703

Sonata a 5

Scored for 2tr/ob 2vl fag bc

Notation in parts – 7 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=2147>

Main Hand: H477

Comments:

Original genre is a sonata. Semiquaver and quaver movements prominent often in stepwise motion. The two tromba parts are both of equal importance with the second part also leading sections. Parts employ use of upper treble register as well as the *principale* register.



#52.

Düben Catalogue Number: vmhs 030:003

Peranda, Marco Giuseppe, 1625c-1675

Accurrite gentes venite (1666)

Scored for A T B cnto/vl fag bc(org)

Notation in parts – 8 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1210>

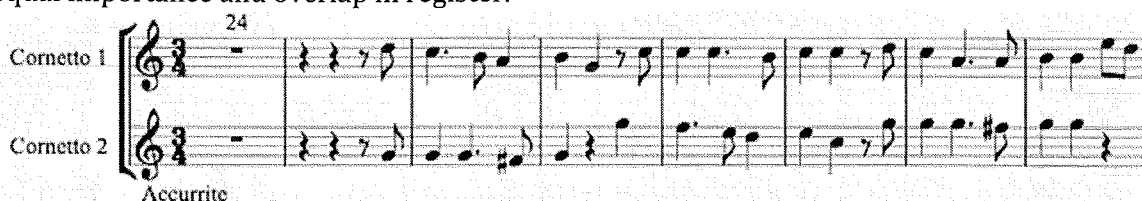
Main Hand: GD

Language: Latin

Comments:

Parts suggest cornetto but several part headings indicate 2 violin parts as well.

First and second cornetto parts often written in rhythmic unison, however they are both of equal importance and overlap in register.



#53.

Düben Catalogue Number: vmhs 061:014

Peranda, Marco Giuseppe, 1625c-1675

Factum est proelium magnum (1670/71)

Scored 2S A 2T B; 2S A T B; 2vl 2cntino 2trb/vla fag bc

Notation in parts – 19 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1217>

Main Hand: H324

Language: Latin

Comments:

Original genre is a concerto. From the original feast of ad Festum Michaelis. Both cornetto parts are of equal importance, written in similar registers. Makes use of semiquaver runs and fanfare rhythm; dotted quaver-semiquaver-crotchet.



#54.

Düben Catalogue Number: vmhs 061:016

Peranda, Marco Giuseppe. 1625c-1675

Factum est proelium magnum (1680-90)

Scored for 2S A 2T B 2vl 2vla 2cnto bc(vlne)

Notation in parts – 16 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1218>

Main Hand: DBH.d/K4

Language: Latin

Comments:

Incomplete. Abbreviated version of #53 (Düben Catalogue Number: vmhs 061:014)

Violone basso continuo part figured in the first staff.

Cornetto parts used for the final refrain and alleluia. Written within an octave range. Some use of semiquavers and a fanfare-like rhythm; dotted quaver – semiquaver – crotchet. Second part has a strike-through of the alleluia on the last two bars of the piece. Final bars written underneath struck-out bars.



#55.

Düben Catalogue Number: vmhs 061:018

Peranda, Marco Giuseppe. 1625c-1675

Miserere mei Deus (1667)

Scored for 3S A T B 2vl 4vla 2clno timp bc; ad lib: 3trb

Notation in parts – 22 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1221>

Main Hand: Not specified

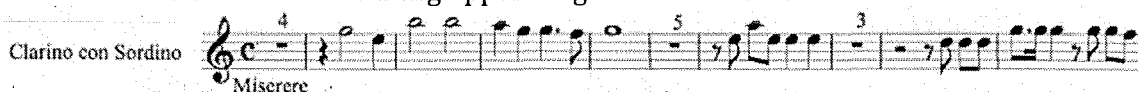
Language: Latin

Comments:

The title says that there should be 2 cnto and 2 trb ad lib; in the parts there are 3 trb ad lib and no cnto. Two bc parts unfigured. Clarino part marked as “con sordino”.

Clarino part is quite simple but also includes some semiquaver movement in stepwise motion.

Part written within an octave using upper range of treble stave.



#56.

Düben Catalogue Number: vmhs 030:014

Pergolesi, Giovanni Battista. 1710-1736

Lovsjunger Herrens namn

Scored for S; S A T B; 2vl vla 2ob 2tr timp bc

Notation in parts – 0 found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1242>

Language: Swedish

Comments:

Pergolesi's name does not appear on manuscript, but is found on a score of the same piece in KMA.

#57.

Düben Catalogue Number: imhs 011:026a

Pezel, Johann Christoph. 1664-1716

Sonata a 5

Scored for 2cnto 3trb

Notation in parts – 11 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=2153>

Main Hand: GD

Comments:

Original genre is a sonata.

Four exemplars of each cornetto part. Cornetto 1 ex 1 page 1 barlines do not appear every bar unlike other exemplars. Cornetto 2 ex 3 has a tablature score written for the second half of the piece. The parts use longer note divisions but for the last section of the piece more quaver movement is favoured.



#58.

Düben Catalogue Number: imhs 011:026b

Pezel, Johann Christoph. 1664-1716

Sonata

Scored for 2cnto 3trb

Notation in parts – 1 part found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2550

Main Hand: GD

Comments:

Original genre is a sonata

"Trombona 1." is the only surviving part.

#59.

Düben Catalogue Number: vmhs 031:022

Pfleger, Augustin. 1635c-1686c

Veni sancte spiritus reple (1675)

Scored for S A T B 2vl 3vla; SATB 2cnto 2trb fag bc

Notation in parts – 21 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1375

Main Hand: GD

Language: Latin

Comments:

Cornetto parts used for final refrain of the spiritus. Crotchets, quavers and minims mainly used.



#60.

Düben Catalogue Number: vmhs 086:071a

Pfleger, Augustin. 1635c-1686c

Veni sancte spiritus reple

Scored for S A T B 2vl 3vla; S A T B 2cnto 2trb fag bc(vlne)

Notation in Tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1376

Language: Latin

#61.

Düben Catalogue Number: vmhs 081:027

Pohle, David. 1624-1695

Benedicam Dominum (1665)

Scored for S A 2vl/cnto fag bc

Notation in parts – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1392

Main Hand: HT19

Language: Latin

Comments:

Pohle's two settings of *Benedicam Dominum* (vmhs 032:004 and 081:027) are identical only for the beginning. The second half of the piece is different. Vmhs 032:004 does not have any cornetto parts.

#62.

Düben Catalogue Number: vmhs 082:037

Pohle, David. 1624-1695

Der Engel des Herrn lagert sich (1680-1685)

Scored for S A T B vl cnto trb fag bc

Notation in Tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1394

Main Hand: GD

Language: German

Comments:

Conflicting date: Grusnick says 1671, bc very sparsely figured.

#63.

Düben Catalogue Number: vmhs 063:010

Pohle, David. 1624-1695

Te sanctum Dominum in excelsis

Scored for S A 2T B 2vl 2vla 2tr fag bc(org)

Notation in Parts – 13 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1410

Main Hand: H15

Language: Latin

Comments:

Written for the original feast *In Festo Trinitatis*. Original genre is a concerto.

Trombetta parts very similar to each other. One does not seem more important than the other.

Antiphonal and canonic writing appear between two trombetta parts, mostly in a stepwise motion with sparing use of semiquavers.

#64.

Düben Catalogue Number: vmhs 085:054a

Pohle, David. 1624-1695

Te sanctum Dominum in excelsis

Scored for S A 2T B 4vla 2trombe fag bc

Notation in Tablautre – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1411

Language: Latin

#65.

Düben Catalogue Number: imhs 005:011

Prentzl

Sonata a 2

Scored for clno fag bc

Notation in parts – 3 parts found online

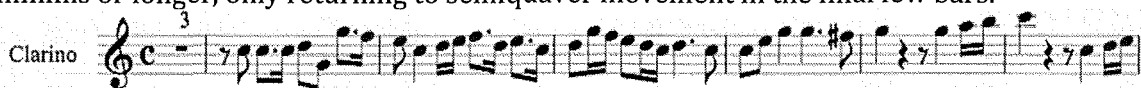
http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2158

Main Hand: GD

Comments:

Original genre is a sonata.

Parts indicate clarino however full title on cover page indicates trombetta. Part very melodic and full of semiquaver and quaver movement. Quite virtuosic duet between the trumpet and bassoon. Extensive use of the upper register including much stepwise movement with a few leaping passages. Second section utilises augmented rhythmic values of the theme; mostly minims or longer, only returning to semiquaver movement in the final few bars.



#66.

Düben Catalogue Number: imhs 003:005c

Prinz von Preußen

Marsch

Scored for tr 2ob b

Notation in parts – 4 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2547

Main Hand: H457

Comments:

Original genre is a march

B Part not really bc. Tromba part uses march like rhythm frequently; crotchet – dotted quaver-semiquaver – crotchet. Mainly written in middle register of the stave. Built on a C major chord with F#'s used to create dominant cadences. Written in two sections both of which are repeated.



#67.

Düben Catalogue Number: vmhs 084:102

Ritter, Christian. 1645c-1725c

Wie lieblich sind deine Wohnungen (1681)

Scored for 2S A T B 2vl 2vla vlne 2clno bc

Notation in Tablature – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1455>

Main Hand: GD

Language: German

Comments:

Title: 5 "viol", mostly the score contains 4 of them; the 5th (vlne) appears during the clno tacet only

#68.

Düben Catalogue Number: imhs 005:013a

Rogers, Benjamin. 1614-1698

Suite (1651)

Scored for 2tr tenor bc (org/hpcd)

Notation in parts – 5 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=2164>

Main Hand: B. Rogers

Comments:

Original genre is a suite

Full title Ayro to the pavan in. d sol re #. The treble 2: pavan and b of the organ parts are from an older set of parts (1648). The other parts were copied in 1651. The opening pavan only in tr II, org, org/hpcd.

Tromba parts use upper treble register. Written with a key signature unlike other scores seen. Mostly quaver and crotchets used in stepwise movement. When quavers and semiquavers appear they are often written with individual stems.

Aire

Tromba 1

Tromba 2

#69.

Düben Catalogue Number: imhs 005:013b

Rogers, Benjamin. 1614-1698

Suite (1651)

Scored for 2treble tenor b

Notation in parts – 3 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=2165>

Main Hand: B. Rogers

Comments:

Original genre is a suite

Treble1 is missing. In #68 (Düben Catalogue Number: imhs 5:13a) tr 2: paujn: "for mr Angelloe these" -- mr Angelloe probably refers to Nathaniel Ingelo, patron to Rogers and member of Whitelockes embassy to Sweden 1653-54. This suite by Rogers presented to Queen Christina (Holman 1984) is likely to be identical to #68 (Düben Catalogue Number: imhs 5:13a)

#70.

Düben Catalogue Number: vmhs 065:003

Roman, Johan Helmich. 1694-1758

Prisa Jerusalem Herran Lofva Zion

Scored for S A T B 2vl vla cb 2ob 2fag 3tr timp

Notation in parts – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1463>

Language: Swedish

Last page of T part missing; singer's name on T part. Fredrik I's coronation anthem, 1751.

#71.

Düben Catalogue Number: vmhs 033:012

Rovetta, Giovanni. 1595c-1668

Kyrie eleison

Scored for 2S A 2T B 2cntino bc(org)

Notation in parts – 9 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1493

Main Hand H39

Language: Latin

Comments:

Original genre is a missa

Cornettino parts quite florid and extensively written for throughout the piece. Parts mainly written in harmony. There is much quaver movement with a few semiquavers as well.

Movements outlined basically as fast – slow – fast – slow – fast – slow. Fast movements use small note values whereas slow movements use minims and longer note values. Both parts cover range of the stave; e' on the first line up to a'' above the stave.



#72.

Düben Catalogue Number: vmhs 033:014

Rovetta, Giovanni. 1595c-1668

Laudate Dominum omnes gentes

Scored for 2S A T B 2vl/cntino 3tbn bc

Notation in parts – 13 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1495

Main Hand: H41

Language: Latin

Comments:

Opening Sinfonia uses quaver and semiquaver movement. The hymn uses crotchets and minim values. The parts are written in harmony with the second part quite often playing a third below the first part.



#73.

Düben Catalogue Number: vmhs 046:018

Rubach, E. E.,?

Veni sancte spiritus reple (1686)

Scored for A T B 2vl 2clno bc(iv)

Notation in parts – 13 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2026

Language: Latin

Comments:

Original genre is a concerto.

The title page states the work is scored for trompetti, but parts indicate it is written for clarino. First and second parts written in upper treble register, second part also extends to bottom line of the staff. Parts written in harmony and in rhythmic unison. Second clarino part has the third line crossed out.

Musical score for Clarino 1 and Clarino 2, Ritornello. The score is written for two staves. Clarino 1 is in the upper treble register, and Clarino 2 is in the lower treble register. The music is in 3/4 time and features a series of eighth and sixteenth notes, with some rests. The second staff (Clarino 2) has the third line crossed out.

#74.

Düben Catalogue Number: imhs 008:016

Schmelzer, Johann Heinrich. 1620c-1680

Sonata a 7

Scored for 2cntino 2clno 3trb bc

Notation in parts – 9 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2191

Main Hand: H503

Comments:

Original genre: Sonata

Clarino parts written in upper part of the treble register. Start in canon with each other. Beginning and end sections employ semiquaver movement and the middle section uses minims and crotchets. The cornettino parts follow this note length pattern in sections but the opening and end sections have more florid and virtuosic writing. Cornettino parts in stepwise movements but also employing a few arpeggios. Can be seen that the cornettino parts more important and feature as a solo that than clarino parts.

Musical score for Clarino 1 and Clarino 2. The score is written for two staves. Clarino 1 is in the upper treble register, and Clarino 2 is in the lower treble register. The music is in 3/4 time and features a series of eighth and sixteenth notes, with some rests. The second staff (Clarino 2) has the third line crossed out.

#75.

Düben Catalogue Number: vmhs 018:017

Schneider, Martin, fl 1667

Kom helige Ande (1679-82)

Scored for S 2clno fag bc

Notation in parts – 6 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1528>

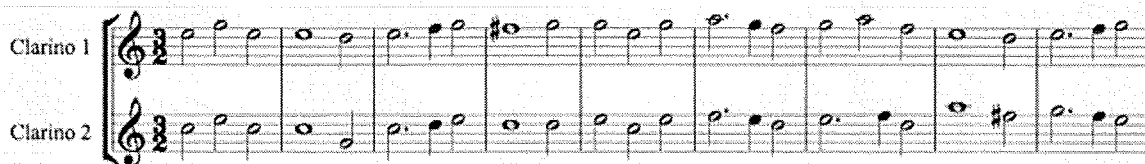
Main Hand: GD

Language: Swedish

Comments:

Swedish version of Schneider's *Kom Heilger Geist du höchstes Gut*.

Parts in rhythmic unison and mostly in thirds. First part has articulation markings but the second part does not. Both parts only involved in the opening sonata. Written in upper part of the stave.



#76.

Düben Catalogue Number: vmhs 034:019

Schröder, Johannes. ?-1677

Adesto virtutum chorus adesto charitas (1671? or 1676-79?)

Scored for S A T B 2vl Ripieno: 2cnto bc

Notation in parts and tablature – 16 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1530>

Main Hand: GD, A-Sthlm

Language: Latin

Comments:

Original genre is a motetto

Iam coronata est Regina Sueciae – apparently written for the coronation of Queen Ulrika Eleonora, 25.11.1680.

Cornetto parts utilise minims or longer note lengths with an appearance of a crotchet and a quaver once or twice throughout. First and second parts written in harmony but in rhythmic unison.



#77.

Düben Catalogue Number: vmhs 035:002

Schwemmer, Heinrich. 1621-1696

Deus in nomine tuo saluum me fac (1668/70)

Scored for 2S A T B 2vl 2cnto 3tbn bc

Notation in parts – 13 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1533

Main Hand: GD

Language: Latin

Comments:

Two parts attributed to "Schmeltzer" instead of "Schwemmer" in the heading.

First Cornetto part written in the upper register and the second part written in the middle of the treble register. Some use of semiquavers but mainly quaver movement throughout.

Repeated notes and arpeggio movement frequent. First part centers around the note a" and the second part on d" a fifth below.

Cornetto 1

Sonata

Cornetto 2

Sonata

#78.

Düben Catalogue Number: vmhs 083:024

Schwemmer, Heinrich. 1621-1696

Deus in nomine tuo saluum me fac (1668)

Scored for 2S A T B 2vl 2cnto 2trb bc

Notation in tablature – 0 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1534

Main Hand: GD

Language: Latin

Comments:

Meter given as 3/1 but is 3/2.

#79.

Düben Catalogue Number: vmhs 066:007

Schwemmer, Heinrich. 1621-1696

Laetare Christe ecclesia devota pange (1666)

Scored for 2S A T B 2vl 2cnto 3trb bc

Notation in parts – 14 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1535

Main Hand: H259

Language: Latin

Comments:

In the opening and ending sections of both cornetto parts there is frequent use of semiquaver and quaver movement. Middle section uses minims or longer note values. The sonata section of this piece employs a more virtuosic use of the cornetto. The parts are written in harmony and very melodic. The cornetto is used throughout the work with very little to no rests. Cornetto parts written in the upper part of the register with the second part also extending down to the lower part of the stave.



#80.

Düben Catalogue Number: imhs 009:004

Thieme, Clemens. 1631-1668

Sonata a 8

Scored for 2trba 2vl 4vb bc

Notation in parts – 10 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2212

Main Hand: P2

Comments:

Original genre is a sonata

Trombetta parts begin with a short canonic introduction followed by chordal semiquaver arpeggios in harmony. A few discrepancies in rhythmic unison between parts; first part having a dotted quaver – semiquaver pattern with the second part having two quavers. Frequent use of semiquaver and quavers rhythms built on the chords of C major using an F# to create the dominant chord. Both parts mainly written in the upper part of the treble stave only venturing down to the lower *principale* register once or twice for cadential endings and a two bar adagio mid piece.



#81.

Düben Catalogue Number: vmhs 066:015

Valentini, Giovanni. 1582c-1649

Cantate gentes in conspectu Regis (1663)

Scored for 2S A 2T 2B vta 2cnto piffaro/cntino 3tbn bc(org)

Notation in parts – 16 parts found online

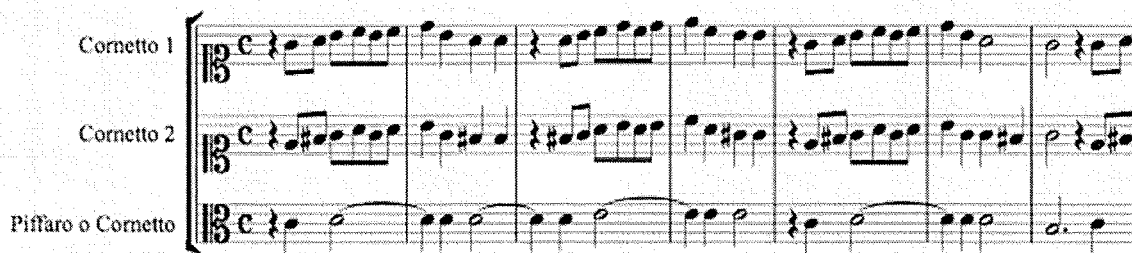
<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1638>

Main Hand: Not specified

Language: Latin

Comments:

Cornetto parts begin with quaver movement. The second section uses minims and semibreves with the final section employing semiquaver passages. The handwriting is quite italicized and proves for some difficulty in identifying correct notes. There is a crossed out bar mid page in the first cornetto part with the corrected version appearing directly after. This score includes specified dynamics. In the semiquaver section, forte and piano are written to create a call and response effect every half bar. Semiquavers are written in descending sequences with the second part offering the harmony underneath the first part. The first cornetto part is written in the upper soprano register with the second part written in the middle of the register. The Piffaro o Cornetto part is not as florid as the other two parts. Mostly using crotchet and some quaver movement. Written in the middle register of the alto stave.



#82.

Düben Catalogue Number: vmhs 085:092

Zeutschner, Tobias. 1621-1675

Te Deum laudamus

Scored for 5vl 2vla 2tr 3trb bc

Notation in Tablature – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1698>

Language: Latin

Comments:

Incomplete.

#83.

Düben Catalogue Number: imhs 066:004

Ziani

Sonata

Scored for 2vl 2vla fag trompet bc

Notation in parts – 7 parts found online but no facsimiles available

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=2224>

Main Hand: H565

Comments:

Original genre is a sonata.

Parts unavailable online.

#84.

Düben Catalogue Number: vmhs 084:025

Anonymous

Bonum est confiteri Domino (1671)

Scored for S 2cnto bc

Notation in tablature – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1742>

Main Hand: GD

Language: Latin

Comments:

Attributed to Capricornus by F. Krummacher, Febr. 1965.

#85.

Düben Catalogue Number: vmhs 084:103-104

Anonymous

Buccinate geminate dumque foedus (1681)

Scored for 2S A T B 2vl fag 2clno timp bc

Notation in tablature – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1743>

Main Hand: GD

Language: Latin

#86.

Düben Catalogue Number: vmhs 067:009

Anonymous

Charissimi diligamus Deum (1670-74)

Scored for A T B 2cntino trb bomb bc(org)

Notation in parts – 8 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1746

Language: Latin

Comments:

Cornettino parts in the opening sonata quite florid with much semiquaver movement. First and second cornettino parts seem of equal importance. They both cover the middle to upper parts of the instrument.



#87.

Düben Catalogue Number: vmhs 040:012

Anonymous

Domine Deus meus in aeternum confitebor (1663/64)

Scored for S A T B vl 2cntino 3trb bc(org 2vlne)

Notation in parts – 13 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1779

Main Hand: H256

Language: Latin

Comments:

The violone part is figured.

The cornettino parts seem to take more of an accompanying role. The first part is written in the upper to high parts of the stave with the second part in harmony to the first in the middle range of the treble stave.



#88.

Düben Catalogue Number: vmhs 067:016

Anonymous

Ecce nunc benedicte (1670-74)

Scored for 2S A 2T B 2vl 4clno 3trb fag timp bc(org)

Notation in parts – 17 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1791>

Language: Latin

Comments:

Trombone 3 part missing.

Work appears to be written in three sections. Fast – slow – fast. First two clarino parts in the fast sections display semiquaver stepwise movements; the other two parts use mainly repeated quaver movements. The middle slow section employs the use of minims.

Clarino 1

Clarino 2

Clarino 3

Clarino 4

#89.

Düben Catalogue Number: vmhs 041:016

Anonymous

Gott ist unser Zuversicht und Stärke (1670-74)

Scored for S A 2T B 2vl/cnto 2trb fag bc

Notation in parts – 11 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1823>

Main Hand: H272

Language: German

Comments:

The title says "2 Cornett.", but the parts indicate only "Violino 1." And "Violino 2."

Opening sinfonia mainly uses semiquaver and quaver movement. The first part is in the high part of the treble stave and the second part is written below, keeping within an octave. Only in one instance does the second part reach a high a" above the stave. For the hymn, the parts take on an accompanying role under the singers.

Violino 1

Violino 2

#90.

Düben Catalogue Number: vmhs 086:032

Anonymous

Herr nun lässt du deinen Diener

Scored for 2vl 2cnto fag bc(org vlne)

Notation in Tablature – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1828>

Language: German

Comments:

Composer given as "A.H.M."

#91.

Düben Catalogue Number: vmhs 086:033

Anonymous

Herre konungen fröjdar sig

Scored for 2S A 2T B 2vl 2vla 2tr trb fag/vlne bc(org)

Notation in Tablature – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=1825>

Language: Swedish

Comments:

Original genre: Motetto

Title gives 3 Trb, also "Con Rip:", no rip parts written out. Meter given as 3/1 but is 3/2.

#92.

Düben Catalogue Number: vmhs 069:013

Anonymous

Laudabo nomen Dei cum cantico (1670-74)

Scored for 2T B 2cintino fag bc

Notation in parts – 8 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1895

Main Hand: H17

Language: Latin

Comments:

Two exemplars of the bc part; one unfigured. Opening sinfonia consists of much semiquaver movement and is quite florid and intricate. First cornettino part employs the upper to high range of the treble stave. Second cornettino part uses the upper register of the stave. The second part is somewhat independent from the first with overlapping motifs. Both parts play the final refrain of the hymn using longer divisions of the beat still in the same registers and continuing stepwise movement.



#93.

Düben Catalogue Number: vmhs 070:011

Anonymous

Siehe wie fein und lieblich ist (1680)

Scored for S A T B 2vl 2cintino bc(org)

Notation in parts – 9 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2007

Main Hand: GD, Sthlm.

Language: German

Comments:

Original genre is a motetto.

Cornettino parts mostly use crotchet and quaver divisions with a few instances of semiquavers. First and second parts mostly in harmony throughout but a few times the second part becomes more polyphonic in texture taking on more melodic figures and canonic lines.



#94.

Düben Catalogue Number: imhs 065:024

Anonymous

Sinfonia a 5

Scored for 2cnto 2trb

Notation in parts – 9 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2352

Main Hand: GD

Original genre: Sinfonia

Comments:

No facsimiles available online. Trb2 and further copies of trb1 missing.

#95.

Düben Catalogue Number: imhs 013:009

Anonymous

Sonata a 2

Scored for 2cnto bc

Notation in parts – 3 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2365

Main hand: AD

Comments:

Original genre is a sonata.

Copy dated: A.Düben 17 October 1692

Cornetto parts are both quite intricate, florid and virtuosic. Cornetto parts are full of semiquaver movement mostly in stepwise motion using accidentals to bring it into D major.

Written in the upper to high register of the treble stave. There is ink leeching though some of the pages making notes difficult to read.



#96.

Düben Catalogue Number: imhs 011:017

Anonymous

Sonata a 5

Scored for 2cnto/fl 2vl bc

Notation in parts – 5 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2364

Main Hand: H456

Comments:

Trumpet part looks like the handwriting of GD.

Cornetto/Flute parts on the same score as another anonymous work; *Sonata a 6* – #97 (Düben Catalogue Number: imhs 011:017)

The klarin/cornet parts of *Sonata a 6* have the violin parts for *Sonata a 5* written at the bottom of the page. The cornetto/flute parts for *Sonata a 5* are written on the bottom of the cornetto/violin parts of *Sonata a 6*.

The image shows a musical score for four parts: Cornetto vel Flaut 1, Cornetto vel Flaut 2, Klarin vel cornet 1, and Klarin vel cornet 2. The score is written in treble clef with a common time signature (C). The first two parts (Cornetto/Flute) have rests in the first three measures, followed by a melodic line in the last three measures. The last two parts (Klarin/Cornet) have a continuous melodic line throughout all six measures. The notation is in a historical style, with some ligatures and a final double bar line with a repeat sign.

#97.

Düben Catalogue Number: imhs 011:017

Anonymous

Sonata a 6

Scored for 2cnto/vl 2klarin/cornet trb trb/fag bc

Notation in parts – 7 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2361

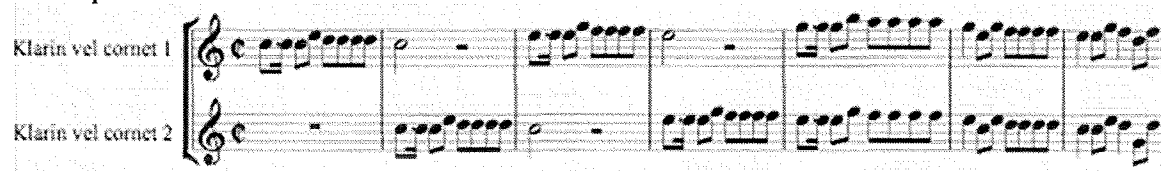
Main Hand: H456

Comments:

Original genre is a sonata

Klarin/Cornet part looks like GD handwriting.

The cnto/vl and klarin/cornet parts written on the same score as another anonymous piece; *Sonata a 5* #96 (Düben Catalogue Number: imhs 011:017). Cornetto/Violin parts almost exactly the same as the klarin/cornet parts except the cornetto parts start 8 bars after the klarin parts.



#98.

Düben Catalogue Number: imhs 011:027

Anonymous

Sonatella a 5

Scored for 2cnto 3trb b

Notation in parts – 17 parts found online

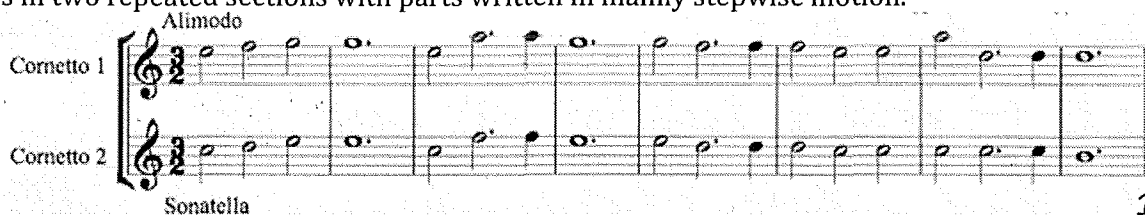
http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2390

Main Hand: GD

Comments:

Original genre is a sonatella.

There are four exemplars of each part. In all cornetto parts every second page of each exemplar, a strike-through of the entire page appears. Very similar to the anonymous suite in the catalogue #99 (Düben Catalogue Number: imhs 011:026d). These cornetto parts only use note values of crotchets or longer. The first cornetto part is written in the middle to upper register and the second part in harmony with the first in the middle register of the stave. Work is in two repeated sections with parts written in mainly stepwise motion.



#99.

Düben Catalogue Number: imhs 011:026d

Anonymous

Suite

Scored for 2cnto 2trb fag/b bc

Notation in parts – 13 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=2408>

Main Hand: GD

Comments:

There are four exemplars of each part. Some of the exemplars are labeled online differently to what is penciled on the part. Ex 1 of Cornetto 1 page 1 has what looks like two different handwriting styles on it. Cornetto 2 page 1 ex 2 the second section is written in tablature.



#100.

Düben Catalogue Number: vmhs 086:071

Anonymous

Te Deum laudamus

Scored for 2S A 2T B 2vl 2vla vlne 2tr bc(org); ripieno: S

Notation in Tablature – 0 parts found online

<http://www.musik.uu.se/duben/presentationSource.php?Select Dnr=2014>

Language: Latin

#101.

Düben Catalogue Number: vmhs 018:025

Anonymous

Und alles Volk sprach Glück dem König (1681-85)

Scored for 2S A B 2vl 3vla 2trba bc

Notation in parts – 11 parts found online

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=2018

Main Hand: GD

Language: German

Comments:

Written for the original feast *Neujhars wunsh*

Headings on the parts sometimes say 4 viole, sometimes 5 viole.

Trombetta parts only used for the last ritornello with their music notated on the violin 1 and violin 2 parts. Two short 4-bar phrases repeated in the middle register of the stave.

The image shows musical notation for two parts, Trombetti 1 and Trombetti 2. Trombetti 1 is on a single staff with a treble clef and common time signature. Trombetti 2 is on a single staff with a treble clef and common time signature. The notation shows two short 4-bar phrases repeated in the middle register of the stave.

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